

# THE ETUDE

February 1939

## music magazine

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**Georges Vieux**—B. Paris, Dec. 18, 1878. Director of Opéra Comique, Paris, 1912-13; now director of Opéra de Dijon.



**Robert Tominetti**—B. Paris, Oct. 4, 1881. Director of Opéra Comique, Paris, 1912-13; now director of Opéra de Dijon.

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*The story which begins in February, 1925, has added to date a total of 3000 collectors. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this page and pages previously published are referred to the directions for securing items in the Publisher's Night Department.*



**Evert Tenney**—B. Arden, Conn., Jan. 10, 1875. Director of Boston Symphony Orchestra, 1912-13; now Director of Boston Opera Co.



**Maria Tchaik**—B. Louis Conserne, St. Louis, Mo., June 20, 1889. Director of Boston Symphony Orchestra, 1912-13; now Director of Boston Opera Co.



**Henri Tomasi**—B. Grenoble, Sept. 20, 1878. Director of Berlin Hochschule and Court Opera, Berlin; Director of Opéra de Paris and U. S. Army orchestra with National Guards.



**Robert Tomasi**—B. Paris, Dec. 19, 1881. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and London.



**Mata Tigran**—Cochin, France, April 19, 1889. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and London.



**Leo Tolstoy**—Tula, Russia, Sept. 9, 1828. Author of "War and Peace," "Anna Karenina," "Resurrection," "The Death of Ivan Ilych," etc.



**Eva Turner**—Cleveland, Ohio, March 20, 1892. Singer, now Director of Boston Symphony Orchestra, Boston.



**Gustave Trouvain**—Paris, Feb. 10, 1861. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**John Marston Tuck**—Boston, Mass., Nov. 20, 1870. Director of Boston Symphony Orchestra, Boston.



**Sam Tuck**—B. Bushnell, Connecticut, April 20, 1878. Director of Boston Symphony Orchestra, Boston.



**Artur Turzko**—B. Warsaw, May 18, 1885. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Mata Turzko**—B. Warsaw, Oct. 19, 1887. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Domingo Terzani**—B. Trieste, Italy, July 17, 1874. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Charles Stanford**—Terpsichore, Lancashire, England, Sept. 2, 1852. Director of Royal College of Music, London, 1912-13; now Director of Royal College of Music, London.



**Francis Terry**—B. Mitchell, New York, Aug. 10, 1873. Director of Royal College of Music, London, 1912-13; now Director of Royal College of Music, London.



**Hubert Hermann Terry**—London, England, Sept. 27, 1871. Director of Royal College of Music, London, 1912-13; now Director of Royal College of Music, London.



**Robert M. Terry**—Boston, Mass., Nov. 20, 1871. Director of Royal College of Music, London, 1912-13; now Director of Royal College of Music, London.



**Louis Theriot**—B. West Ham, England, Sept. 21, 1871. Director of Royal College of Music, London, 1912-13; now Director of Royal College of Music, London.



**Hans Thoma**—B. Berlin, Jan. 18, 1839. Painter who held post of Director of the Berlin Academy of Fine Arts, Berlin, 1912-13; now Director of the Berlin Academy of Fine Arts, Berlin.



**Louis Thoma**—B. Paris, Jan. 23, 1873. Painter, now Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Maxime Thaïber**—B. Odessa, Russia, Nov. 20, 1873. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Sigismund Thalberg**—B. Dresden, Aug. 10, 1833. Pianist virtuoso, now Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Robert Thalberg**—Grosvenor, London, England, Sept. 20, 1889. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Howard H. Thalberg**—Boston, Mass., May 20, 1884. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Andrew Whieldon Thalberg**—London, England, Oct. 22, 1881. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Alfred H. Thalberg**—London, England, Sept. 24, 1884. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Georges Tharaud**—B. Paris, Dec. 11, 1875. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**William Armsby Thorne**—B. Boston, Nov. 3, 1873. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Leon Theremin**—B. Petrovsk, Russia, June 18, 1890. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Max Jascha Thohren**—B. Berlin, Oct. 10, 1874. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Jascha Thohren**—B. Paris, Feb. 20, 1890. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Ernst Thohren**—B. North Carolina, July 10, 1890. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Karl Thohren**—Berlin, Germany, Sept. 10, 1890. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Alfred H. Thohren**—Berlin, Germany, Sept. 10, 1890. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Karl H. Thohren**—Berlin, Germany, Sept. 10, 1890. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Gustav Thöni**—Paris, Dec. 18, 1872. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Eric H. Thiman**—Paris, Dec. 18, 1872. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Ambroise Thomas**—Paris, Feb. 17, 1811. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Otto Thümmler**—Berlin, Germany, Sept. 10, 1890. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Kurt Thümmler**—Berlin, Germany, Sept. 10, 1890. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



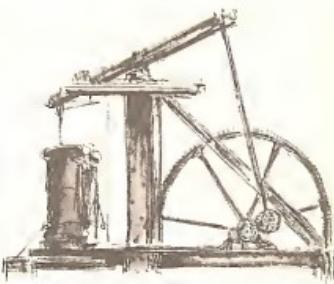
**Theodore Thomas**—St. Louis, Mo., Sept. 21, 1852. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



**Thomas L. Thomas**—St. Louis, Mo., Sept. 21, 1852. Director of Opéra Comique, Paris, 1912-13; now Director of Opéra de Paris, Paris, and Vienna.



BACH'S WELL TEMPERED CLAVICHORD



THE FIRST STEAM ENGINE OF JAMES WATT

## Music And The Arts

**H**ENDRIK WILLEM VAN LOON (pronounced it Van Loue), he of the omnivorous mind and near omniscient outlook, represents a most singular figure in this day, when much writing dealing with world affairs is done by men and women with superficial experience and knowledge. Van Loon is, of course, a very great genius; but, notwithstanding his gifts and his training, he works as hard and long as could any hack, in turning out the material he has to his credit.

The interest of Tito Erving in this remarkable man is heightened by the fact that he is an able and well schooled musician, capable of slipping into the violin section of any great symphony orchestra and taking his part with the best. Therefore, when he produces a six hundred and seventy-eight page book, such as "The Arts" (Simon and Schuster, New York), we had it as a momentous occasion. This, of course, is in no sense an advertisement; but, after having read this huge work, we feel that every musician who has not already acquired the equivalent of the contents of it has an opportunity here to acquire a cultural grasp of the significance of the other arts which must make itself felt in all his musical work. As Dr. van Loon says in the beginning, "All the arts should have but one single purpose and should contribute, as much as it is within their own particular power to do so, to the highest of all the arts—the art of living."

The work starts in prehistoric times. It tells very cleverly and dramatically how a Spaniard, the Marquis de Sautuola, went with his little daughter into a cave in the Cantabrian Mountains; and how the child found a picture of a huge bull painted upon the wall. This mural, nearly twenty-seven thousand years old, is said to be the first of the famous prehistoric pictures to be discovered. So remarkable were the pictures found in this cave that the art critics of his day contended that the Marquis de Sautuola was a fakir, that he had hired expert artists from Madrid to paint them, because surely no savage, prehistoric people could possibly have done anything so extraordinary. The discoveries of other pictures in France and Italy vindicated the ruffled feelings of the injured Marquis. Thus, page by page, van Loon goes on telling the majestic story of the progress of art, down through the centuries. Of the sixty-four chapters, including a prologue, fourteen are definitely devoted to music, and two to dramatic art. The entire book of some three hundred thousand words is enlivened on each page with collateral anecdotes and

knowledge which make the work a most necessary one, particularly for the music student, the music teacher and the music lover, who cannot fail to benefit by a wider outlook upon the field of art as a whole.

The particular service that Dr. van Loon has rendered is that of assembling from the huge mass of universal knowledge which floods the libraries of the world, just those things about which a worker in the arts must know, to gain a proper perspective. To the general importance of the book, Dr. van Loon has contributed over eighty notable drawings and designs (many of them full page and printed in color), which contribute immensely to the stimulating value of the work.

The graphic and comprehensive manner in which he compresses a great deal of information into a very few words is shown in the following extract devoted to the piano:

"Good instrumental music was impossible without good instruments. The *Lied* depended for its development upon a suitable instrument with which to accompany the voice. The *Lied* was too difficult. The sound of the violin was too thin. The harpsichord did not have volume enough. Then the piano was invented and the problem was solved.

"This most popular of all instruments, like its predecessor, the clavichord and the clavicembalo, was a keyboard instrument; but its tone was produced by means of padded hammers which struck a tightly stretched metal string. In the older keyboard instruments the strings were plucked in the same way you still pluck the strings of a mandolin or guitar. Furthermore, the old instruments were not able to vary the volume of sound they produced. The new hammer piano, unlike the old plucked instruments, could play either very loud or very soft. Hence its name when Bartolomeo Cristofori of Florence invented it in the year 1709, the *clavicembalo col piano e forte*, 'the clavicembalo that could play both loudly and softly.' That name was too long for practical purposes. It became the piano forte, the 'loud and soft.' Even that was too complicated. Thereafter it became known as the *piano*. The *forte* was left to the player."

"The invention of Cristofori's did not exactly sweep everything before it. Another hundred years had to go by before the inner mechanism of the piano forte was sufficiently simplified to make it an instrument everybody could handle."

"The first real improvements were introduced by a cer-

tain Stein, an instrument maker of Augsburg. But in Berlin there was an enterprising instrument maker by the name of Silbermann who had more or less stolen Cristofori's idea, and it was Herr Silbermann who manufactured those new pianos which so delighted the honest heart of Johann Sebastian Bach, when he was asked to improvise for the benefit of Frederick the Great. Sometime after 1775 these Berlin pianos found their way to London, and there a certain Broadwood started building them. By now all the great musicians were playing the piano and were expressing their preferences and their dislikes. They either went into raptures over the harder toned English pianos, or they would not touch a key unless they could have the lighter and more elegant pianofortes that were the product of the Viennese school. Mozart was a champion of the Viennese pianofortes. Clementi, the Italian, who during the first thirty years of the last century taught all the best families of London their piano (as his contemporary, Czerny, was teaching those of Vienna), was loud in his praises of the Broadwood variety.

"Soon afterward Erard in Paris began to put a piano on the market that combined the best features of both schools. Since then we can say that Cristofori's invention has penetrated into more homes than even the toothbrush or the automobile. For, in the New World, too, a certain Chickering began to build pianos of his own in 1823, and Steinway followed suit in 1853; and since then the number of different makes has run into the dozens.

"For the piano successfully solved the problem of the one-man orchestra. Until the days of Schubert, all really satisfactory accompaniments for songs had to be written for orchestra.

Readers of *THE ETUDE* also will find the chapter, "New Ears Begin to Listen," an unusually fine and lucid exposition of the beginnings of notation.

The book is filled with the author's rare ingenuity and consideration for the reader's natural curiosity and interests. He even goes so far as to design and include a special bookmark. To our mind, bookmarks are indispensable, especially in this day when we are all obliged to get in our reading when our much crowded hours permit. There was a time when bookmarks were in almost universal use, and they were not needed nearly so much in that day as at this time. *THE ETUDE* publishes a bookmark for complimentary distribution to its friends, and some three hundred thousand have been requested. They are still available, gratis. Dr. van Loon is to be thanked for his efforts in reviving the useful reading help, the bookmark.

We shall Dr. van Loon's achievement as an indispensable volume in the cultural curriculum of all who have to do with the arts. One ingenious device present with the book is that of a jacket cover on the inside of which is an original chronological map (18 x 22 inches) giving the relative dates of the most important events in the history of the arts.

### Men in Great Places

THE Rotary motto, "He profits most who serves best," has been demonstrated in the cases of thousands of successful people in all fields. The young man or the young woman who starts out in life with the single motive of "getting" rather than "giving" is often unconsciously throwing up a barrier which isolates the individual from the highest things in life. The phenomenon of getting through giving seems to work out in a way which is mystical to an amazing degree; but, after all, it is a most logical and practical resultant. The whole theory of Christianity is based upon sacrifice and service, and the greatest triumphs of the Christian religion have evolved from these noble attributes.

The late Theodore Presser, who acquired a large fortune, never had money as his objective. When he was preparing a new work for publication, he cautioned his helpers, "Never think about the profits. If there is an educational or a human need to serve, and if the publication has been properly prepared from a technical and an artis-

tic standpoint, you will never have to worry about its success. Set out with the idea of making money and, ten to one, you will produce a worthless or a very transient work."<sup>4</sup> Time and again, he counselled teachers who applied to him for advice upon how to be successful, "Don't try to make money; make fine pupils and your troubles will be over."

Henry Ford has an identical philosophy. Mr. Ford is so remarkably like the late Mr. Presser in his expressions, reactions, simple democratic fundamental principles of procedure and physical movements, his rapid arrival at unusual and wise decisions, that your editor, who was intimately associated with Mr. Presser for eighteen years, was, upon meeting Mr. Ford, bewildered by this uncanny similarity. Note the following statement made by Mr. Ford and reported in the *Detroit Free Press* during the past year: "One thing I never thought about was making money. And in my life I have yet to know a man who set out to make a lot of money that ever succeeded." Put your own interpretation on what Mr. Ford really means.

Perhaps he had in mind some of the gentry who have taken to themselves "a lot of money" but who are now, despite their past millions, looking out through prison bars. Certainly no one could call them a success. In the same light, riches certainly can not be measured by mere money. Many a paupered genius has left a priceless fortune to the world. Service to mankind, however, is often the foundation for great fortunes. Service implies a vast responsibility. It was Bacon who said, "Men in great places are thrice servants"; and the most illustrious of men are usually those who have served most and best.

### Pipe Organs in Homes

THE American home of to-day is rich in musical instruments. In the time of the Puritans the home that owned a fiddle, or a hautboy or a flute was one of wealth. How dumbfounded Miles Standish and Governor Winthrop would be if they were to return and go into a modern home where there are not only a piano, a violin, a phonograph and a radio but a real pipe organ, not pumped by hand power as were those of only fifty years ago but by an electric motor that may be turned on and off with the ease of turning a switch for a light. Time was, within the memory of the present generation, when the organ in a private dwelling was a comparative rarity. Fortune was the host who could include this delightful form of entertainment for his guests. They, in turn, carried away, as one of the pleasantest of recollections, the memory of music such as only the organ can provide.

That rare treat is no longer for the few. Almost overnight, by leaps and bounds, progress in inventive genius made it possible for the average, instead of the exceptional tradition in the incomparable quality of tone that comes from accurately voiced pipes.

This progress supplies a price to fit the purse, a design and size adapted to the individual home, an ease of installation that involves no building changes—in all, as simple as inserting a plug in an electric outlet in the floor or wall. These pipe organs with pipes, for the home, have the same rich tone quality as the great church instruments; preside over this important phase of the largest of installations. It is not infrequently that one finds among business men, amateur performers who not only can give good account of themselves with Bach, Rheinberger and Merkel, and Ravel,

An Organist's Advice to Singers  
A VOCALIST should be an all-round musician, play the musical form, and be able to read at sight. A singer who cannot read at sight is of no use in any organization whatever.—Dr. William C. Carl.



"VOLGA"  
With plain velveteen green slip.  
This is very effective for informal recitals.



"SCAPA FLOW"  
Printed velvet in modified  
lines for concert wear.

LIKE MANY OTHER important matters, the problem of dressing well becomes simplified, once you begin the work correctly. In selecting clothes for studio concerts and other public affairs, the particular individual's taste and talents are the chief consideration. You should know about all clothes for all occasions, namely, that simplicity, line, and suitability mean a great deal more than falsehood, novelty, and "fashion." There, in a word, is the secret of dressing well.

It is, of course, in so limited discussion, impossible to attempt detailed suggestions for individual frocks. There are a number of general suggestions, however, that can be applied to anyone. First of all, remember that it is not the clothes that person—it is the person who makes the dress. Many women have the discouraging experience of buying new things and then feeling disappointed in them. This can be often explained by the fact that they have chosen their frocks according to the dictates of fashion, without consulting the very definite requirements of their own particular style. Never wear anything simply because it is "new," or because someone else looks "perfectly adorable" in the same model, or because the saleslady tells you you "ought to have it." You must feel thoroughly comfortable in a frock before it is really your own. It must suit you—and you must feel that it does—in hue, color, and style. Otherwise it is not your frock; and an amount of studying the fashion notes will make it yours.

# Smart Attire for Concert and Recital

By ELIZABETH HAWES

Distinguished American Designer  
Author of "Fashion Is Spinach"

With Original Designs Made for The Etude

A Conference Secured Expressly for  
The Etude Music Magazine

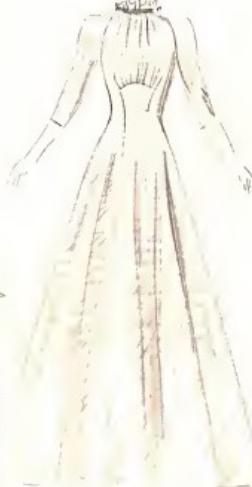
By ROSE HEYLBUT



The concert gown, whether used for student recitals or for celebrity performances, must be designed so that it does not detract from the main business of the wearer, which is the making of music. There must be no irritating trimmings; nothing that moves or sways; nothing bizarre; nothing, in short, which makes the audience stop listening in order to look. The lines of a concert gown should be dignified, reposeful, and worthy of their port in a formal setting. Lines should not go places on their own account; they should stay still. Keep away from dancing flounces, wiggly trains, floppy scarfs. Keep the lines of your gown quiet and inconspicuous.



"SWANEE"  
A youthful frock of plaid  
taffeta with a Southern origin.



"GULF STREAM"  
Smart lines in blue and yellow.  
A very successful recital model  
for any age.

### *Timing the Rose*

As to color **SELECTORS**, any color is preferable to dead black—unless the material is velvet, which has sufficient warmth and softness to counteract the unrelieved tone of black. If you want a "colorless" color, choose white. Black is about the most unbecoming color to be found. It drains everything out of you. Women who are very young and very beautiful can wear black. Their personal vibration allows them to wear practically anything successfully; but, otherwise, stay away from it. In cases where black is necessary, try to relieve it with a touch of color near the skin-line. Our students made concert gowns for a professional harpist who plays in an orchestra, and she said what would look most attractive would be to have red to set the severe black and white tones of the orchestra. We suggested that difficulty by making one motif of wheat-blush velvet and another, or even with touches of gold at the throat and hands. Both gowns were black, to be sure, but neither had the deadizing effect of unrelieved blackness. I believe that many women choose black, as a sort of last resort, because the usual colors available in the average ready made frocks are difficult to adapt to individual needs. Women have an excellent feeling for color; but the exactly right color is not always available. So they fall back on black, which is a pity.

As a matter of fact, a singer may wear any color she likes provided she wears it in her own particular shade. There is no color of which there is not some hue. The difficulty is to determine that absolutely correct shade. Most skins are yellow, to a greater or less degree. This can be easily proven by a glance at one's gloves. The shade which matches the skin is more yellow, or tannish, than pink or white. Keep your eyes open and choose dress-colors. Blue is becoming to everyone, because blue complements yellow and tones it down. Therefore, select that shade of your favorite color which has the most blue in it. There are bluish hints to be had in every color. Nothing could be more unbecoming than a yellowish brown, which brightens every yellow tint in the skin. But a bluish brown is very becoming, because the undesirable yellow tints have been toned down. Similarly, a yellowish gray is unbecoming, while a bluish gray is a bluish brown is very flattering. Blush green, bluish violet and even bluish red, can be worn very successfully by women who would look rather unattractive in the yellow tints of the same colors.

On the other hand, the colors for concert gowns should be kept light and non-distracting, mostly like the lines. Even though it is found that you can wear a brilliant blush just as fine, do not do it when people come to hear you make music, because they will begin to look at your face. Kelly green, Yale blue, brick red, egg yellow. But apart from that suggestion, to have a single, rather pale shade of color—any color—that suits you, is to be assured that it will serve you better than black. Older women often adopt black, because of their years, or, possibly, their size. I think that a woman, especially, older faces should not attempt to carry heavy colors or dominant shades; yet the correct tint of a warm, vibrant color will very definitely add radiance to their appearance. Indeed, older women, whose natural radiance is perhaps decreasing, should look to colors to add them in appearing at their best.

It sometimes happens that a well designed gown of the proper shade may have its effect nullified by an misuse of decorations. I remember once telling a singer to point up her gown with a red camellia. She got three red camellias—and the desired effect was quite annihilated. In dressing, it does not follow that good ideas are improved by carrying them out in double quantity. Be very careful of flowers, whether they come as part of a gown, or as an addition, or anywhere near her chest. If she does, the flowers will rise and drown her features, and the effect will be distraction, if not downright misery. Do not wear too many flowers, or too large flowers. Do not noise or para anything that could by any possibility distract the attention of your listeners from the important business of music listening.

### *Before the Needless Bubble*

SINGERS FON THE GREATEST RISK of giving in to a timorousness for "trimmings." Instrumentalists have their hands disposed of, and they learn, too, that these decorations are more of a hindrance than a help when managing an instrument. Big

many singers feel that they have to "do something" with their hands, and we often have trouble about the object they choose to "do something" with. They have had a large, trailing chiffon handkerchief; and there was the danger that she would allow it to make motions of its own and cut across the singing. We finally persuaded her to use a smaller handkerchief, and to tack it into her hand so that it might have the comfort of a cushion without the distracting effects. This worked very well. If there must be something to be held, while singing, let it be something invisible. Do not trail handkerchiefs, or flirt fans, or wave flowers.

The most important thing, in selecting a dress, is to make sure it is the right dress for the one to wear it. This kind of rightness has nothing to do with being "new" or "smart" or "different," nor with any other of the adjectives one often hears applied to clothes. It means simply that the dress shall suit you, express you, allow you to be your freest, best, most natural self when you wear it. In other words, you must feel comfortable and expressive in it. Nobody can tell you what your dress shall be; but when you are fortunate enough to find it, you will know by the feeling. And when you do, stick to it!

Do not! (Continued on Page 138)

*A gay print especially adaptable for concert or recital. This was designed for a noted trading scarf.*



*Concert gown of brown jersey faced with gold cord. This was designed for a noted prima donna.*



### *Elizabeth Hawes: Her Life*

- 1903. Born in Ridgewood, N. J.
- 1912. At 19 she was seen her six children.
- 1915. In the age of twelve did her first professional dressmaking for her mother.
- 1921. Entered "Favor," Elated Fashion School at that, concentrated on her work until the end of second year to finance her to Parsons School for Applied Design.
- 1922. Searched as apprentice of Bergdorf Goodman.
- 1923. Continued past "Favor" and went to Paris to train clothes.
- 1926. Became sketches for prominent dresses and to finance her return to Paris.
- 1927. Became Paris stylist for R. H. Macy.
- 1927. Enters "Revue Nostre for Esplanade" in Paris.
- 1928. Imported to Paris, Edgar office under Moshkoff.
- 1928. Moshkoff, Paris, job as designer for Mademoiselle Grucci.
- 1929. "Chrysanthemum" shop is opened.
- 1930. First American designer to have an exhibition in Paris.
- 1931. Built first design of accessories for wholesale market.
- 1932. Moved to Russia to exhibit clothing.
- 1936. First showing of Hawes' new designs for M.A.N.C. clothing.
- 1938. "Fashion is Spanish" is published.

*Crochet gown, modelled on classic lines, with the added glamour of mink tails on trailing scarf.*

## Why Music Is the Most Popular of the Fine Arts

By WALTER RAYMOND SPALDING, A.M.

PROFESSOR EMERITUS OF MUSIC AT HARVARD UNIVERSITY

**M**USIC, IN OUR COUNTRY, is rapidly becoming the most popular of the Fine Arts, attaining, in fact, the position which among Continental peoples it has long enjoyed. This statement is corroborated by the growth of radio transmission, in quantity, quality and variety; in the emphasis laid upon the study of music in our schools and universities; in the interest shown in the recording studios in the home music that is by nonprofessional but enthusiastic amateur lovers of all ages, who more and more crave the influence of this transporting art. Whoever has observed the popularity of Walter Damrosch's Radio Series, and the development of club choirs, small orchestras and bands in our public and private schools, will acknowledge that here are manifestations of a definite trend in our national culture. This desire for music as an integral part of national life cannot be denied. The problem is how can it best be nourished, guided and brought to fruition. For we are still a young country with the restless zeal of youth for beginning at the top and doing everything at once.

It seems, therefore, just at this particular stage in our artistic progress, that certain fundamental reflections concerning music may be in order. Notwithstanding all the ferment, to say that as a people we are as yet cultivated lovers of music is widely off the mark. Whoever examines the editions of school and college education will agree that the more special efforts are placed upon the development of the fine research, tabulations, graphs, documentation and the like. It is therefore this attitude is doubtless justifiable and this machinery necessary in the Sciences, in History and Political Economy, where exact data are available.

Art which is based upon the emotions, and especially without which any education is incomplete—without which any education is incomplete—? Merely any education is the above term implies the antithesis between them and the Fine Arts. For how can music be studied chiefly from the standpoint of the brain and of knowledge—the intellect, as well as from the standpoint of the heart? Music is composed of two factors, rhythm and melody, the influence of which we can feel, but about which we know little or nothing? Music is a Fine Art, the language of the emotions and it wakes, through the sense of hearing, its appeal to our imagination, spiritual intelligence and even to our souls (if so we have souls).

#### AN ABSTRACT

This being so, what about the listener who should recreate the music in his own

being, but too often is a mere passive recipient. Music being a reciprocal art, if the listener be lacking in imagination, enthusiasm<sup>2</sup> and in "levels of emotion," though the composer speak with the tongues of men and angels it is impossible to communicate his message to ears that hear not, or to strike sparks from flabby tissue.

A FACT FINE WHICH stimulating inferences may be drawn is this: Music is a three-dimensional art, involving composition, performance, and reception. The last, and most important, must be a spontaneous and sympathetic spirit of cooperation. In this aspect, music is in a class by itself, differing fundamentally from all the other arts. A week of poetry or prose, when created and permed, is at the disposal and for the pleasure of the reader, without an intermission. We can walk through a cathedral, stand before a picture as long as we like, touch a work of sculpture, estimate it, in fact, a direct personal contact. However, this is music. Works for the piano, forte or forte, we can play ourselves. However, music, however, for orchestra, string quartet, or organ and orchestra, has first to be performed; and, as listeners, we get what we can as the music rushes upon us. We may say not, "Stop, you are going too fast!" or "Play that part over again," unless we wish to be ejected from the audience.

Let us now ask what are the reasonable requirements to be made of these three factors—composer, performer and listener? A composer, who publishes a work for subsequent performance, obviously wishes to deliver a message to his listeners, that is

to say something to them, to make them

J. S. Gosselin: Life at Cardinal  
Island A. Gosselin



WALTER RAYMOND SPALDING

sion. As a modern musician well says, "We are prone to regard clarity too lightly and forget its depth. Depth seems associated with our winds with obscurity and oblique utterance. Our invariable formula for profundity is—"muddy your waters and you shall appear." But Haydn's music, though it may be surface intricacy, shattering dissonance, rich ostination, swollen volume of sound—out of all proportion to the worth of the musical idea—seems more complex than Haydn, to use a specific example." Yet Haydn was renowned in his day for the power of his music to move men's souls. His music is nothing if not eloquent, and with no disparity between expression and design.

*As Oracle of the Musical Gods*

LET US now consider the performance—solo-pianist, violinist, singer, or the conductor of that composite instrument, the orchestra, upon which he is said “to play.” We shall start, with the piano, by contrasting the fact that the prime duty of the performer is to interpret the emotional message of the composer whose work is before him, and so to inspire the listeners that they shall gladly and spontaneously receive this message. But what a different situation we often find! With instruments having such an intimate appeal as the violin, the voice or the horn, a skillful performer can extract his meaning merely by the beauty of sensuous effect. With the pianoforte, however, technical ability and mere display of virtuosity too often prevail over the personal interpretation of the composer and of an intention to speak to the audience. If the instrument be a good one and in perfect tune, any pianist can make something of an effect merely by setting the strings in vibration. At the usual pianoforte recitals we witness much finger agility, hear a good deal of noise—little shading or nuance—and the listeners, as may be seen from their apathy of their faces, say little frugs on the last note. It is not to be wondered at that the scattering flocks of Russian, who, when abroad, as a stalwart young damsel was laboring the pianoforte, what that thought of her exertion, replied, “I am fat.” Let a great artist, however like Myra Hess, Rachmaninoff, or Horowitz, begin to play, and in a few moments all their eyes are on the alert, sitting on their faces animated, as they drink in the personal message of the composer.

Even some of our modern conductors, great masters as they are of the baton and of calisthenic gestures, seem to forget that the object of an orchestral performance is to present to the audience just what the composer himself would say, now a new subjective interpretation, often quite at variance with the directions in the score, and with exotic meanings of which the composer himself never dreamed.

With East and Heart Attuned

We come now to the listener, in some respects the most important of the trio. For music lives only when it is performed and heard; and to be heard, someone must do the hearing. The cultivated listener, therefore, must fulfill certain logical requirements. He is not a mere passive receptacle like a dish, or even a beautiful bowl, into which so much liquid is poured. Listeners should cooperate actively, must even on the receiving end make

much proportionate imagination, emotional sympathy and intelligence as the composer and the performer in their creative and executive capacities. To quote Daniel Gregory Mason, "There is a great need for forming a responsive but not biased or doctrinaire public; then for inspiring composers to it as to an atmosphere, and letting them breathe or smother according to their own vitality." The art of music may be likened to an insect's life; that is,



"This is a昆虫's life. Let me say this—music is not mortal! Music is man being stoned through traits, moods, tonalities and so forth. It is mortal. Life does affect it, too, and the imagination."

In which each factor is to be performed simultaneously with either the other two. Music completely attains its object only when there is sympathetic communion along the whole line. The composer is speaking to a willing listener, asking him to share the emotional experience to which the composition owes its life; the performer



RADIO CITY MUSIC HALL SYMPHONY ORCHESTRA; ERNO RAPÉE, CONDUCTOR  
The organization is shown in the pit of the world's greatest theater, with the graceful proscenium arch curving sixty feet above them. The Symphony Orchestra is a permanent feature of the programs in the Music Hall.

## Let's Go to the Music Hall

### How They Put On the Show in the World's Largest Theater

By STEPHEN WEST

**I**T IS NOT BY ACCIDENT that the world's greatest theater is called The Music Hall. New York's Radio City Music Hall has its performances and consequently the glory resulting from those performances, upon an entirely musical foundation.

The show consists of a motion picture feature; a newsreel; possibly an extra film diversion in the form of an animated cartoon or a glimpse of interesting happenings not seen in newsreels; some entertainment that lasts about an hour and a half. Excepting the feature picture, every moment of the three hour performance is calculated according to musical needs. Even

the shorter films are accompanied by a suitable tonic setting, during the Music Hall's two spectators are taken into a sum total of superficial entertainment skillfully blended from eye and ear values. But visiting the working quarters of this gigantic enterprise leaves one with the curious feeling of having been turned loose in a conservatory. The movies themselves, manufactured in studios anywhere—Hollywood, Long Island City and the Hollywood Pictures—remain mostly as the inner workings of the Music Hall. The flow of its life proceeds from conductors, composers, arrangers, copyists, a scholarly music librarian in charge of thousands of

scores, instruments, rehearsal rooms where pianos sound at all hours of the day, rhythmic groups of singing and dancing top-bills of dance programs. Today, there is little that has been left unsaid about the size of the Music Hall, its decorations, its vast staff of employees. But few people realize that the source from which activity springs is music.

#### *A Music Hall with a Mission*

According to MAURICE BARON, composer to the Music Hall and child of its staff of arrangers, the goal of the performances is to fill the gap that exists between the entertainment of the formal concert hall

and that of the variety show. There is a limited group of people who will listen only to Brahms, Beethoven and Bach. At the other end of the scale, there is a limited group that wants only jazz and jazz values. But between those two limited groups there comes the vast majority of America's entertainment seekers, who want good things that are not overly highbrow, and popular things that are not vulgar. The Music Hall, then, is what the Music Hall tries to please; and, if any conclusion may be drawn from the sight of its sixty-two hundred seats filled four times a day, and of the overflow crowds roped off in the lobbies waiting for admittance, the



Groups from the imposing Corps de Ballet directed by Florence Rogge at Radio City Music Hall. These groups do not include the famous "Rockettes" of Radio City Music Hall, which is a distinct and separate dancing ensemble.

Music Hall not only tries but also succeeds. For that reason it is doubly significant that the foundation upon which the superstructure of successful entertainment rests is music.

The normal stage show at the Music Hall consists of an organ prelude, played by the pipe organ in the back; followed by an overture and incidental music played by the seventy-piece symphony orchestra under the direction of Eero Rapée or the Associate Conductors, Mischa, Violin and Lazar, Stringfield, and including solo virtuosos of the stamp of Lucille Lawrence, the harpist; choral singing by the Glee Club; precision dancing by the Rockettes; and exhibitions of classic theatrical art by the *corte de balet*. The contributions of these various groups are created and developed in the Music Hall by the various department heads. And always from a strictly musical point of view.

"Our performances may be liberated to an immense musical擎ine," says Mr. Baron, "where everything transmutes to its true value. It is decided on each day that the spectator may transfer his enjoyment from one to the other without incongruity. The important thing is the blending."

"Suppose that our feature picture for next week is laid in a Mexican setting. The producer, assisted by the directors of our various departments, may decide upon a Mexican flavor in his production. On the stage show suggests Miss Florence Hartman, director of the ballet, will hit upon some special dance number for her group—perhaps a harvest scene. Then Russell Macht, director of the Rockettes and one of the producers, will choose for his dancers a scene depicting a Mexican cockpit. And the Glee Club will want adaptations of Mexican folk songs. That far, there is only the idea. It comes to life through music."

#### And so We Begin

"The first step is a consultation with Eero Rapée, our distinguished musical director—and I may fairly say that the musical success of our entire organization is due to his decision, courage, and thoroughness. The various heads, including Eero Rapée, wishes to go to a musical setting are consulted. Familiar advice is with the library of every known instrument, he advises whether the desired scores exist or not.

"If they exist—anywhere, in any form for any instrument—they are immediately secured and dissected for arrangement. Not only must themes be extracted but also the score themselves must be adapted. Only the greatest masters are written for and the best of seventy-and-wot all of them. In one recent production of 'Merry Widow Melodies,' for instance, we found that the complete score, as it originally existed, had to be modernized, enlarged, reharmonized, adapted to the piano for individual needs of the Music Hall. But it is not enough to provide a suitable musical setting exists. Each score we use must go through the hands of our arrangers and copyists for recording; scores may be shown of their texts and equipped with orchestral accompaniment for the dancing; a dozen Chorus piano numbers must be strung together, like pearls, and orchestrated for the use of the ballet. But the greatest amount of reworking is a comparatively simple task—if the original score exists."

"A harder job is the creation of special music. If we want to depict the spirit of the Mexican cockpit in precision dancing, then it becomes my pleasant duty to supply such a score, especially for the desired number. That, in its turn, may require lengthy research into the individual characteristics of cockfighting—it's general atmosphere, the sounds the animals make, and so on—of definitely Mexican and connotations. Much of our music is created in

this way, and it is surprising how many fine ideas there still are, which never have given complete musical expression. There are all sorts of fairy tales, for example, the *Three Little Pigs*, which no one can make an audience know; by their motion, whether they work on Park Avenue or on the waterfront; the spirit of the mannequins or the farm hands."

#### A House of Activity

WHERE THE MUSIC FOR THE FORTHCOMING SHOW HAS BEEN DETERMINED, AND WHILE THE PREPARATION OF THE STAGE SETTING AND COSTUMES IS IN PROGRESS, PRACTICAL PIANO SKETCHES ARE GIVEN TO THE VARIOUS DEPARTMENT HEADS FOR USE AT REHEARSALS. THEN IT IS THAT THE DIFFICULT AND EXACTING DANCE ROUTINES ARE WORKED OUT. MISS RAPÉ AND MR. MARKER, OR GENE SNYDER, ROCKETTE ESPECIALLY WELL REHEARSED TO PUT THE ENTIRE PERFORMANCE TOGETHER ON THE STAGE. THE FINAL DRESS REHEARSAL TAKES PLACE ON THE SEVENTH DAY, AND AN HOUR LATER, THE NEW SHOW IS PRESENTED FOR THE FIRST TIME. ONE GREAT SHOWMAN COULD ACCOMPLISH SUCH RESULTS IN SUCH TIME, AND THE MUSIC HALL STAFF OF EXPERTS ARE JUST THAT. MANY OF THEM, INCLUDING MESSRS. RAPÉ AND BARON, GOT THEIR TRAINING TWENTY YEARS AGO, WHEN STAGE SHOWS CONSISTED OF A PROPERTY MOON AND TWO CHORUS GIRLS DRESSED AS *Pierrot* and *Colombine*; AND THEY HAVE BEEN PERFECTING THEM EVER SINCE. THE ADVANCEMENT OF THE MATKAS PICTURE THEATER STAGE SHOW MAY BE TRACED, IN A MARKED DEGREE, TO THEIR PIONEER WORK.

MANY INTERESTING MUSICAL Devices HAVE COME OUT OF THE MUSIC HALL, TO BE SELLED

(spirit of the times) would result in an attempt to write shorter works. Right or wrong, modern America is quick, nervous, and in a hurry. It is useless to say that the proverbial fired gun must ought to send us into a reverie. But Brahms. It may be he will and it may be he will not; and if he will not, the chances are that he will turn to jazz, not because jazz is the perfect expression of the modern American world, but because our serious art composers have not yet presented us with anything that is.

"I do not counsel shorter works because they are easy. They are not easy. It takes infinite more time and effort to condense one's themes so that only the essential remains, than it does to play long traditional passages in the ordinary style. Do you remember the immortal line of Mme. de Sévigné, when she said that her letter was too long because she had had no time to make it short? There is a lesson there!"

"America is not unmusical. Musically, it is imperfectly understood. No one—excepting a German—practically gives America its own music. People keep on giving it European music in the old terms of nineteenth centuries, in modern days. That is not the same thing. Once America is presented with a music of its own, a music reflecting the enormous vitality of the people, its curiosity, its eagerness for new sensations, we shall see a magical transformation in the attitude of the rank and file—of schools, concert and concert going. There is no reason why we should not one day produce a musical drama in Europe, considering the rich, communistic background we have, from which to draw. But it must be natural, timely music. And it must stress theme values above mechanical development. The young composer must study his musical grammar, certainly; but along with it let him study his people."



MAKING ORCHESTRAL ARRANGEMENTS

From two to ten copyists are constantly at work in the vaultlike Music Library under the stage of Radio City Music Hall

director, create new and suitable dance patterns, and disseminate them to their groups. The Music Hall undertakes no training or drilling of its dancers. The ballet and precision slancers are masters of their art, able to execute the most exacting steps after a few demonstrations. What is to be required of them? But while there is no training, there is rehearsal aplenty.

At the top of the building is the rehearsal room, long and spacious, equipped with tall length mirrors along one entire wall, and chaffed off, on the floor, to correspond with the turntables and rising platforms of the stage. There is piano accompaniment, the band and the Rockettes, for next week, show music to be set to taste to the well defined rhythm of the piano, watching themselves and their neighbors closely, in the mirrors, as they make their way across the room. Again and again and again. The tap-top of the dancing shoes, the scuttle and slide of halter shapes. In another room, the Glee Club rehearses its songs. Rehearsals are called for the morning hours before the house opens its doors to the public, and also at night, during the intermissions when the picture is down. Some of the rooms are not used or the stage. Then between rehearsals, certain rooms are open where the dancers and singers may practice piano and violin on their own account, for many of them are accomplished performers.

#### And so To Work

FOR THIS WEEK THE MEWS FOR THE NEW SHOW HAVE BEEN RECEIVED, THE ORCHESTRAL PARTS ARE ARRANGED AND COPIED, READY FOR DISTRIBUTION, AND THE VARIOUS MUSICAL PERFORMERS.

upon by orchestral organizations all over the world. The Music Hall's snare-drummer, Mr. W. G. Gladstone, is the inventor of a new and highly sensitive snare drum, as well as of a special baton to be used in the desk. The baton is made of wood, and translucent composition, and it contains a small electric battery. When the baton is struck the conductor can turn on a bulb light that does not disturb the audience and yet makes the conductor's every beat clearly visible to the mice.

#### The American School of Music

AS NEW OR COMPETENT TO THE MUSIC HALL, AND CREDIT OF MANY OF THE MOST SUCCESSFUL MUSICAL NUMBERS, MR. BARON HAS INTERESTING THINGS TO SAY TO AMERICA'S STUDENTS OF COMPOSITION.

"I know our studios are full of ardent young people with genuine creative ability," says Mr. Baron, "and I know that each starting the world with 'The Great American Symphony.' No one knows who the methods he will use to accomplish that, nor his accomplishment, but the best advice I can give to our aspirants is to apply an ear to everything, to be a student, not only in the technicalities of Beethoven, Bach, and the needs of the public, but also the temper to write. We must of course, have masters, the past, but we should not lose sight of the fact that all art must reflect the life and the temper of the people varying with it is written. In my mind, the

most plausible, upon reading this title, will say to themselves, 'But of course I know how to play notes.'

Many of you do, but there are also many people who think all that is necessary is to know the notes and then play them. (We refer now to the mechanics of playing, leaving interpretation out of the discussion.) These people do not recognize all the intermediate steps involved. What occurs—should occur—is:

1. The eye sees the note.
2. The impression is transmitted to the brain, where,
3. The note is recognized.
4. A message sent to a finger.
5. That finger plays its note in the required manner.

The last phrase also implies a whole set of "mechanics." Messages have to be sent, not only as to where to place the finger, but also to the required muscular control of touch, required, and so on.

The steps we want to emphasize here are those of consciously recognizing the note, and as quickly finding it with the finger to begin playing. Most poor (quaint!) playing is caused by running from the note to the last step. The player looks at the note and lets his finger go at something in the piano. Then the hand begins to think.

The cure for this is to play slowly enough to name the note mentally and to let the finger touch the key and have its position verified before playing. If this kind of practice is kept up faithfully, a marked improvement in accuracy and ability to read will be evident in a surprisingly short time. Needless to say, the method should become a habit.



## Music's Debt to Shakespeare

By W. FRANCIS GATES

**N**O STUDENT OF SHAKESPEARE, no casual reader, but is impressed with the Bard's knowledge of interest in, and use of, music, in both its practice and its terminology of his day. No one can do much which suits his birth and death if it is not time to review what he brought to intend, and what he gave to it.

As near as we can find out or conjecture, April 23rd seems the appropriate date both of his entrance and his exit. Most of his work was done as a young man, say from twenty to fifty years. What did he have to do to accumulate the mass of information shown in his plays? The lawyer wonders at his legal information; the doctor, at his medical; the general reader, at his historical knowledge; and the musician, at his fund of musical lore.

His musical erasures are but few, and often comical, thus with the aid of modern authors and their often comical mistakes, when they venture to use a musical reference or illustration. From Browning and Tennyson down to the writer who speaks of a Chopin nocturne as a song, they all would be the better by the service of a musical editor. Not so with Shakespeare. We go to him for musical information—the principal source of knowledge of music in his time and country.

All the knowledge of his day that came to his door was grist for his mill. He pictured music as he found it; and it was more than a century later that more than was the language of his day, a social pleasure with little art or science.

One must remember that Shakespeare associated Bach by a century and a quarter; and Bach is regarded as being the

founding-mother of modern music. In Shakespeare's day art music may be said to have been in its paling infancy.

And what of our tonal art may we find behind his covers? There are times when the Bard has laid heavily on music for their best emotional emphasis and expression. His lines are enriched with continuous references to the instruments of his day, and make many an allusion to such theory of the art as was then in practice. And especially does he make use of in every aspect.

Even the casual reader recalls such references as "I never merrymore when I hear sweet music"; "I am in the mood of love, play on"; "Here we will sit and let the sounds of music creep in our ears"; "The man that hath no music in himself"; and a score of others that are common knowledge, as well as hundreds that are not. It may be often but a word or a phrase, but it shows the sympathetic attitude of the poet.

### Miraculous Theoretical Knowledge

IN THE MATTER OF MUSICAL TERMS, he occasionally mentions the resonant (resoner), and frequently speaks of the instruments used therina. The viols and the recorders—mentioned—are the most often named. The viol was a flat bowed violin, the bass viol being the only member of this family now in use. The recorder was a straight flute with a finger-hole at each end. The recorder was the forerunner of the slide trumpet known of today. The cornet was entirely different from the modern cornet and has no descendant in the modern orchestra. One also finds mention of the cornigals, the lute, the organ, the fife, the drum, and the bagpipes.

Shakespeare's Birthplace

The English gentry of Shakespeare's day were supposed, as a master of course, to take part in the music that was a part of every social gathering, especially in song. And so it is not surprising, that Shakespeare's musical references are largely toward the voice.

The modern author well may take vocal lessons of him. He speaks of singing "flat" and "sharp," of individual parts in counterpoint—of "concord" and "discord"—of "descant," "haze," "rests," "diapason," "frets," "glutin," "key," "tuning"—and of various other theoretical terms common in musical terminology. This technical knowledge proves him to have had an acquaintance with vocal and instrumental music, perhaps even in his day.

His appreciation of music reaches into its aesthetic and psychological aspects. At times, by one stroke of the pen, he will delineate a character, in its appreciation of or distaste of the musical side of life. For instance, Lorenzo shows a sensitive nature by his apt appreciation of the power of music; but *Othello* "did not greatly care for music"; and *Caesar* says, "I do not know the man I should avoid so soon as that square Cassius; . . . he loves no plays, he hears no music."

### A Song Anthology

THE SONG WORLD has gone more frequently to Shakespeare for its texts than to any other poet. Speak of "Shakespeare in music" and at once there come to mind a half-dozen of his poems, possibly more, that have become inextricably associated with the art. And his plays are rich in lyrical scenes. In *Twelfth Night*, for instance, is set a song which moderns have set to music—at times to music which the "gentle hand" might not have recognized as such. From the tender lyrics, such as the *Hark, the Lark of Clots* and the *Hallowe'en Song of Dendravus*, to the bucolian outbursts of *Syphonia* and *Cobweb*, his lyric music points forth a flood of some of the world's seems never to grow weary.

So let us recall the first lines of a few, at random?—"Take, O, take those lips away"; "When daffodils begin to peer"; "O, mistress mine, where are you roamin'?"—"Blow, blow, thou winter wind"; "Under the greenwood tree"; "Tell me, where is faery broid"; "You spatted seales, with double tongue"; "Full fadoms five thy father be"; and—near a hundred more.

What song composer has been brave enough to rest the tempestuous art Shakespearean lyrics to music? It has been said that "Take these lips away" has been the inspiration of some thirty settings: "Orpheus and His Lute," of twenty-one; "Whin is Sybilla?" of eighteen; and how many more there may be that have not seen the light of fame.

One commentator finds ninety lyrics in the collected works suitable for musical setting. Only a few of the thirty-seven plays have a suggestion of music in some form, and the sonnets and longer poems are rich in unusual figuratives, "Lucrece" being especially belieden in the art.

### And Operas Galore

THE OPERA IS PARTICULARLY INDEBTED TO Shakespeare for texts and dramatic sug-

gestions. Composers, great and small, have lied to him for inspiration; libertines have found in him their greatest single mite of textual wealth. They have used him in original form, at times, but most largely in the Italianized. Shakespeare is pitifully, if not laughably, changed to suit the Latin taste.

"Romeo and Juliet" had been set to music seventeen times, it was said twenty-five years ago, and how many more today? "Hamlet" has been used by thirteen composers, nine of them Italian: "Merry Wives of Windsor," by six, including Verdi; "Falstaff," "Othello" was recorded twice; "Much Ado About Nothing" by three; "Twelfth Night," by four; "Measure for Measure," one—but that one, Richard Wagner; "Macbeth," by one; "Taming of the Shrew," by one.

Strange as it may seem, "*The Tempest*" was the most attractive to composers, between fifteen and twenty having used its plot.

To give credit for some of the principal Shakespearean operas:

"Romeo and Juliet"—Bellini and Donizetti; and Berlioz (symphony with voice); "Merry Wives of Windsor"—Nicolai; and Verdi in "Falstaff"; "Nicolai" and Verdi in "The Shrew";—Goetz; "Winter's Tale"—Max Bruch, in "Herne"; "Henry VIII"—Saint-Saens; "Macbeth"—Weber, in which he introduces a bassoon as Lady Macbeth singing a drinking song; "Othello"—Verdi and Rossini; "Handel"—Auberdein Thomas.

Of perhaps more value to the general musical atmosphere is the inspiration which the Shakespeare plays have given to symphonies of orchestrated music. Sixty or more orchestral works, with their origin attributable to the greatest poet of all time, are catalogued. Perhaps one can be forgive for being a bit catalogued in naming a part of them:

*Overture*: "The Tempest"—Hansel, also Corder; "Hamlet"—Saké, also Techakowsky; "Othello"—Davalà; "Hamlet" and "Julius Caesar"—Rahm; "King Lear" and "Cassandra"; and a *Dramatic Overture* by the modern Englehardt, Wilson Shakespeare.

*Symphonies*: "King Lear"—Berlioz, also Hindemith; "Othello"—Fibich; "Macbeth," "Muss"—Edgar Stillman Kelley; "Hamlet" and "Oedipus"—two poems by Edward MacDowell, and last and best of all, the "Midsummer Night's Dream" music of Mendelssohn.

For a hasty sketch of a part of the Shakespearean record in music. Will it suffice to be so written in several words? Probably not; as the modern composer seems more easily provoked to pen his inspirations by the clang of hammers, the rush of railroad engines, the din of factories, the clash of the forces of nature, and of men, than by the finer sentiments and the dramatic intellectuality of a Shakespeare.

### Musical Foresight-Hindsight

From our distinguished French contemporary, *Le Sonneur*, *Journal de Théâtre*, we reproduce the following bit-of-bit of musical history:

"Lully, the composer, had severely injured his foot while hunting trees with a tame. The injury not having been properly treated, he was threatened with an amputation of his leg. Believing his life to be in danger, Lully sent for his father confessor who refused an indulgence unless the

sketches of a new opera were destroyed, as a penance for having written for the theater and with this mandate obeyed, received absolution.

"One of his friends, hearing bound of this catastrophe, exclaimed, 'Want! You do the stupid things! Are you crazy?'

"'No,' replied the ugly Florentine,

"'Not quite. You see, my dear sir, I have

# RECENT RECORD RELEASES

By PETER HUGH REED

TURNING THEIR ATTENTION back to the music of Richard Wagner, after a silence of some time, the recording companies, in both this country and in Europe, recently honored his genius anew by several outstanding releases. Chief among these is a complete recording of the third act of "Die Meistersinger," with Hans Hermann Nissen as Sachs, Margarete Teschemacher as Eva, and Toraun Rall as Walther, based by the *Meistersinger* in Europe. The absence of a complete "Die Meistersinger" has been long a subject of disappointment to many a discerning music lover. In the opinion of many, it is next to "Tristan and Isolde" the composer's greatest score.

When, in 1936, the Philadelphia Orchestra toured from coast to coast, one of its featured numbers was Stokowski's own arrangement made from Wagner's "Tristan and Isolde." The noted conductor has arranged his score by using the *Meistersinger* to the opera (complete), the *Introduction to Act 2*, part of the lovers' duet, *Romantic's Warning*, part of the music from *Tristan's Vision* in Act III, and lastly the *Liberated* in its entirety. Several years ago Stokowski recorded a similar arrangement of this music; but later he added to the score, and the new set (Victor M-308) is excellent.

In like manner Sir Thomas Beecham's performance of the *Overture* to "The Flying Dutchman" by Wagner is one of power, elegance and brilliance. All the essential drama of the opera is contained within the storm tossed *Overture*, which opens with one of the composer's triumphantly enduring themes, that signifying the *Dutchman* in his theme, and another, taken from *Siegfried*, from the last act of the *Overture*. Like *Die Meistersinger*, but none the less welcome in Sir Thomas' fine performance, is the *March* from the Second Act of "Tannhäuser," which fills up the last side of the recording.

Last but not least of the new Wagner releases are two scores from "Parsifal": "Auroras" and "Die Hölle" (Act II) and "Vaincuvre a Fauve" (Act III), and "Lohengrin's Ride," sung by Lauritz Melchior, accompanied by the Philadelphia Orchestra directed by Eugene Ormandy (Victor set M-316). These scores are some of the finest that the great Wagnerian tenor has given us to date, and they conclusively prove him to be the coming Wagnerian tenor-to-day before the public.

Celebrating Beniamino Gigli's return to the stage, this Victor (in Sets M-318-19) brings us his interpretation of "Mordred" in Purcell's "La Bohème," (recently recorded in Italy). Since Gigli is one of the foremost Italian tenors living in several operas, two or three of "Bohème" and "La Tosca," already enjoyed the services of the chorus and orchestra of the La Scala Theater (Milan),

An attractive orchestral suite is *Requiem* (1937), and eighteenth century "Clavecin." In solving his pieces the composer was wise to choose those in which the demands of his instrument were entirely met, and in transcribing them the orchestra was called to assistance. The Brussels Conservatory orchestra gives a good account of this music (Odeon 15111).

The "Pays Rakh a Wat House" (1938) does Victor deserve their recording for its clarity (Set M-315) of Schostakovsky's

*Overture 1512*, as played by the Boston "Pop" Orchestra. Under the direction of the redoubtable Fiedler, the orchestra rides an old steel valiantly; and the recording is superb, though it impresses one's neighbors. It did ours!

Philippe Gaubert, the French composer and conductor, is represented in a dual capacity in Columbia set X-109, where he conducts his orchestral suite, "Les Chants de la Mer." This is pleasant music, reminiscent of Wagner and Delibes, by turns idyllic and rhapsodic in style, yet hardly a new score. More impressive is the "Last Nursery Song" by D. E. Englebrecht, another French composer and conductor (Columbia disc 60330). It is a delightfully piquant little suite, music that is witty and playful, staccato and pert.

The great Chaliapin is dead, but his art. Long associated with the role of Boris, it has been said his name was synonymous with the part. Proof of this would seem to be furnished by Victor disc 15177, in which the singer gives in his inimitable performances of the "Prayer" and the "Bath Scene" from the last act of "Boris Godunov." The recording, a really remarkable one, made at the actual performance of the opera on July 4, 1928, at Covent Garden in London, is a true lecturer's item.

Sometimes a bit of music comes our way and its simple expressiveness is so immediately treasurable that we cannot wait to describe it. Such an experience was ours when we heard the recording of "The Holy Family Rejoicing by the H'ay Christ" (Columbia disc 60340). The music moved us deeply, and when reading that the recording was given a Grand Prix in France, we were not surprised. It is the perfect gift record.

The Vienna Club Boys, who have been converting recently in this country, are making advantage in a group of "Christ Mass" carols ("In Many Lands" (Victor set C-1)). The simple purity and ethereal quality of the boys' voices have been admirably caught and preserved in the recording.

Most records, which previously released a worthy rendering of Mozart's early "Wise" (F major), US 192 (set No. 23), sing by the Motet Singers, directed by Paul Baepler, recently brought a recording an even more worthy performance, interpreted by the same singers (Set 241). In this work Bach's great predecessor to-day before the public.

An unusual pair of records, emanating from Missouri Studios, is the "American Folk Songs," from the remote parts of the upland South, sing by the Old Harm Singers of Nashville. The records contain what the singers call, "Folk Music," a moving religious hymn and a rousing spiritual (Sets 221-22).

Eugen Petris performance of Brahms' "Variations on a Theme of Handel" (Columbia set 4454) does notable justice to a work of true genius. There, here taking an ornate theme from Handel, here ingenious, here a series of twenty-five masterful and impressive variations. Recommended. The Swedish American Chorus' performance of Balfe's *Irish Blessing*, 1, 2, 3, 4 (Victor disc 15124); Maria Müller's singing of Brahms' "Liebster Jesu wir sind hier" and Zoltán Székely's (Victor disc 45218); and the performance, by the French soprano Jeanne Arnoux and Bouret, of Massenet's "Sonata in D major" (K-448) (the only such work in this master).

# Mystic Dances and Music of the Far East

By the noted American Composer long resident in India

LILY STRICKLAND

**A**LMOST MY FIRST IMPULSE on arriving in a strange port in the Far East has been to set out on a search for local music and dances. This is never difficult, because, since most of the dances in the Orient are connected in one way or another with a religious festival, and since there are many such celebrations annually in the Far East, one has ready to seek out the various temples, mosques, shrines and there, almost without fail, his objective is found.

The Hindus have some sort of a religious celebration every three days, and a great many of these ceremonies include music and dances. The large Hindu temples ministering to the needs of the people act as a part of their common equipment; and dances are performed daily in accordance with special ritualistic laws laid down in the Brahmanic traditions. But it is not with these stereotyped forms of dancing that we are so much concerned; constant repetition of the ordinary舞 tends to take away something of the novelty and newness to the onlooker.

During some festivals, however, where a little research will illuminate the fantastic or obscure interpretations of some of the performers, we find ourselves immensely interested by some strange dance that has little in common with the known traditions of either the ceremonial or the folk. In these unique or bizarre, dances are traced to animistic origin, the primitive, pagan, and ancient influences that constitute all polytheistic or monotheistic religions.

## Masked Dances

THE SUBJECT of dancing-masks is a very fascinating one, and, although only comparatively recently introduced into modern dancing, it has been a part of the oldest known dance forms in the East. Even the lost civilization of the Mayas and Aztecs had used dancing-masks from unknown centuries. Many African Negro tribes use to this day weird and hideous dancing-masks in their religious and ceremonial dances. In fact masks have been used throughout the more ancient parts of the world, from time immemorial.

In some cases, where masks are lacking, the face is painted in white, ochre, red or other earth pigments to simulate the effect of a dancing mask. The symbol of these masks or facial make up, almost invariably traces back to animistic influences. Hinduism, in its lower forms, is filled with superstition, black magic, fetishes and taboos; and, from our observation, it is usually these more animistic forms in the religion which are practiced by the more ignorant and primitive Indian.

The festival of Holi is one once famous and infamous. It is sometimes called "The Night of Kali," the Black Mother, and it was once the custom of Kali priests to take part in orgiastic dances on this occasion. To-day a sort of echo of these dances is given by laymen who go about at night with painted faces, wearing garlands grotesquely with sticks. There is nothing beautiful about this Kali Stick Dance; on the contrary, it is ugly and awkward and apparently meaningless. However, one may be sure that back of every traditional dance in India there is some sort of plot to be expressed.

This rather obscure and little known type

of dance is seen only at the annual celebration of the Holi festival, and it is such an oddity that we were tempted to look up every possible reference to the subject in some out-of-print books and old manuscripts to which we had access. After most diligent searching, we finally ran the original of the Kali Stick Dancers to earth in a venerable tome on Holiism.

## Dance of Destruction

KALI HERSELF, THE CONSORT OF SHIVA, the God of Destruction, is depicted as a hideous and repellent woman, wreathed in human skulls and carrying in her many arms the implements of death. Her dreadful aspect is intended to scare away evil spirits and to exhort as well as to remind her followers of ultimate dissolution and decay. There is nothing beautiful and benign in the terrible goddess, nor was there anything redeeming in the ancient dace-dresses of the Kali priests; rather was the idea of her attire carried out in a wanton, soulless, ugly and unattractive manner.

Some sense of these qualities is expressed in the Kali Stick Dancers, as the men go through the holiday crowds at night crowding and leaping and pretending to fight each other to the bare feet of a drum. The dance of a nautch girl seems idealized in comparison. But the sudden appearance of a masked group of hideously painted in an aisle and animated crowd of negroes usually creates an impression in which fear is mingled with amusement.

If the religious ecstasy expressed in fanatical rhythm can be called dancing, then one sees on rare occasions the insane appearance of groups of half-dressed devotees of Hindu personae, who work themselves up to a high pitch of emotional excitement through dancing to drums beat. The object of these weird dances seems to be to arouse or excite the performer to such an extent that he is not conscious of the pain that he inflicts upon himself with knives or other sharp instruments.

## Mortifying the Flesh

IN DECORATING THE FLESH, the devotee uses merch, and his wild surrender to the mesmeric power of primitive rhythm renders him partially insensible to torture. This frenzied dance is similar to the Dervish dances commonly seen in Egypt; they are both expressions of religious obsession,

although the Dervish dance is deliberated and refers to a type while the Hindu peasant seems to dance with despair or狂热 when in a tense state of hysteria.

We see that dancing is a most elastic term and covers a multitude of rhythmic postures, gyrations, leaps, whirls, and the like. They are essentially primitive, natural and even savage, and are instinctive reactions to external stimuli that go back to the beginning of all species. For this reason such performances are strangely interesting as a picture of the influence of rhythmic expression, or impulse, on the unexpressed, natural and primitive oriental.

As man becomes more and more civilized the call to expression through inarticulate movement, fancy and pleasure, leads in such "artistic reveries," emotional control, physical immobility in conversation, and the like. But, in countries where western civilization is still only a veneer, the people react naturally to all emotions. All conversation is accompanied with gesticulations, and the more intense is judged by the quantity of sound other than the quality of tone; singing is always *fortissimo*, and dancing is perhaps the freest of all the emotional expressions.

It is true that the wildest, most extraordinary forms of dancing that I have ever seen in the Far East always have been of religious significance. To the oriental the practice of religious dances is a vital part of everyday life; in fact, it enters into every act of his existence. We of the western world, or of the occidental race, have no conception of how tremendous the influence of religion is upon Easterners. It is therefore only natural that the various types of the East are, in legend and tradition, the background for the unique symbolic dances of the people.

## Seasonal Dances

THE ANTHROPOLOGICAL AND MUSIC PEOPLE of India have dances that antedate the Hindus by thousands of years. There are many tribes of such people still living in the parts of the country, and they all have various tribal and seasonal dances of folk character, which are extremely fascinating to watch. The Orangans of Chittagong have a remarkable number of dances. They live very close to the heart of nature and have many dances celebrating the seasonal changes, the seed planting and the harvest,

the hunting dances, the dances of love and marriage, and even war dances.

As is usual with the more primitive tribes, dances are performed primarily with dignity and respect. Man has to be civilized in order to appreciate jazz and the frivolous, colorful and light dance music of the day. The natural dignity of the savage and semi-savage is something we know very little about. I, for one, have found the simplicity, sincerity and earnestness of the native or primitive Indian greatly to be admired.

In southern and central India, from Madras through Bengal and on through Bihar and Orissa and Chhota Nagpur, the music is found to be largely Hindu or pre-Hindu in influence. One must go farther north to find the famous Devil Dances of the Buddhists. In this is one form of dancing in Bengal which is outstanding and worthy of mention, and which is not Hindu but Moslem.

## A Useless Ban

MUHAMMED VERSUS THE MUSIC of his followers, a very useless rule, was ever proved. He stated that music takes the mind away from spiritual things and brings one to earth (just the opposite from the Hindu belief in the divine origin of all music). In the case of Mohammed's mandate, the law may as well not have been made. Moslems are no different from other people in their love of music. As far as dancing is concerned, we have only to mention the dervish dances, the famous dancing girls of the Ouled-Nail, the sword dancers of Afghanistan, and other dancing cults who have sprung up among peoples who profess Mohammedanism as their religion.

Some of the most charming and interesting dances are those performed by Afghans and Baluchis at the "Fest of the New Moon," the season of rejoicing after the Moslem Lent, a period of fasting and prayer. These striking dances are given by who dance with swords or staves or sticks in a circle around the center of drums. There are no native women present on these occasions, as the men of the Borderland in the Northwestern Frontier come down into Bengal to carry on their trades, but leave their women behind them. They are "orbited." Moslems, and their ladies are not allowed to the rule game of the world; but they themselves are the ones who break religious laws in performing these forbidden dances on annual festival occasions. And they are very glad that they do, since they have added some fascinating dance focus to our book of oriental music.

## Dances of the North

THE MOST REMARKABLE DANCES in the Himalayan regions of northern India are performed by Buddhist lamas and laymen. The various Buddhist festivals are celebrated by Devil Dances against the natural background of the majestic snow range not far from the borders of Tibet.

The Layagayangs are Buddhist monasteries and are frequently used as a setting for these dances, and we have seen some wonderful performances at two special monasteries in and around Darjeeling. The costumes of the dancers are Mongolian in the main, and the addition of grotesque masks makes the men still more unique and striking in ap-



NAUTCH DANCERS AND MUSICIANS IN CALCUTTA

pearance. The Devil Dances are performed by men; but Tibetan Sikkim-Bhutanese women mingle freely in the audience, as they do in the Gurdwara gongs. The feminine element, beside the Devil Dances, there are the dances of the Black Hat Sect and dances identical to the lama mystery plays; all of which are quite individual and original in form and entirely different from the dances of southern and central India.

Having contributed to THE EXCELSIOR article on the origin of the Devil Dances, we shall not here go into a detailed description of these interesting performances. We merely desire to point out a few unusual types of dances, and would like to say that the male dancers of the western world would be especially inspired and encouraged if they had the opportunities to see and study the work of men dancers in the Far East.

The Khasis Dances

IX ASSAM OR THE BURNESTI MOUNTAINS the Khasis also have a great number of dances that include both men and women, although there are special dance forms suited to each sex. In this class are the famous "monkey dances" and "place-shakers of India." There are these dances at all, so it is but natural that they should accept the much advertised

**I**N JUNE OF 1938, W. Lee O'Daniel, Governor-Elect of Texas, was known to thousands of people throughout the state merely as a voice with personal appearance tours in remote towns and hamlets. The band played at all such events and the band, firm and commanding presence, always dominated their services. Everywhere they went, they were feted guests, and the sale of their flour pyramids.

Gradually Mr. O'Daniel took over the leadership of the band and began to plan the solo performances that began to intersperse his advertising speech, with much bawling and bawling philosophy. Folks liked his pleasant voice, and also the serenades which seemed to touch the heart of the problems of their daily living. His name became a byword in the country.

Frolic he helped the writing of verses upon intimate family events, had been a household word of "W. Lee," as he became affectionately known to his radio fans. While traveling through the varied terrain of Texas, abounding, in turn, mountains and plains, wooded hills and low lying sea-coast, he composed a poem which enlarged the beauties of his native state. Then he

The Governor-Elect has never had formal training in music. Rumor relates that "He was always good at singing songs on the last day of school." "He always had a full head of hair."

This sister is an excellent musician. She tells us that on one or two occasions she induced the shy lad to sing a duet with her, before the church circle. The fact remains that the nickname "Country" was bestowed upon him early in his career, in recognition of his vocal fireworks, with the town quartet.

### "No Excellence Without Great Labor"

A friend's suggestion to buy myself of nights, trying to diversify my art, to make people try to divine who I am, and come to recognize the flame which he and I come to represent as students. Then came the idea which eventually led him through the hill country of Texas, straight to the governor's chair of Texas. With the preparation of presenting Mr. O'Daniel with the preparation of presenting a radio program of Texas folk songs as an advertisement for his campaign as the first broadcast the show was a rousing success. The people of Texas liked lung-singers. The result was the original Hillbilly Boys.

The next year he entered a bus and had a word

with the conductor, who had just a word

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# Lessons With Ossip Gabrilowitsch

Piano Virtuoso and Conductor

An Apostle of Beauty in Piano Playing

By MME. CECILE DE HORVATH

## Part III

GABRILOWITSCH'S SENSE OF HUMOR frequently found its way into the classroom. For instance, when one pupil heard that she had to start at the beginning of the piece every time Gabrilowitsch interrupted her, he told her that she reminded him of the couple who were unable to dance unless they started from the married place.

To another girl whose fingers were not strong enough for the last movement of the "Sonata Appassionata" of Beethoven, he exclaimed:

"You should sound like the roarings of the ocean, and you make it sound like a symphony of zephyrs!"

To still another pupil, who had met his Waterloo in the Handel-Hanover Variations, he said, a bit cynically:

"This dramatic variation should be played with a great deal of dignity, but the way you do it, it sounds like a cock fight."

While we were studying with Gabrilowitsch, he was studying conducting with Nitschke; and it so happened that the day before he made his Berlin debut as a conductor, one of his pupils had had a particularly poor lesson. Gabrilowitsch had been unusually severe with her. After his return from the while class transferred to the green room, he led by the pupil had been scolded, who was by far the whitest member of the class and said to him, "Do you know how I feel? I feel just like the English boxer who boasted that he had been kicked by a duck!" The next lesson was marvellous to her.

### Enchantment of Individuality

HE WAS VERY MUCH interested in an essay of Mr. Brammer Matthews, on *The Duty of Individuality* in which Matthews says: "Individual is the duty of every artist in the formative period of his career."

This he agreed with up to a certain point, as I have explained before. However, he was quick to encourage real individuality when he found it. He was delighted if we could think up some individual way of our own of solving a technical problem. "She knows how to help herself!" he would exclaim. In truth, one of the greatest things about his art as a teacher was his boundless individuality. He would say,

"My interpretation is different from yours; but yours is logical and artistic, so I would advise you to keep it. With the exception of this effect, which would fit into my interpretation, but does not fit into yours."

Again, he would say in regard to some question with the third "Prelude" in Bach's "Well-Tempered Clavier":

"I do you play that throughout with weight of the main cord? Do I do quite differently myself, but I find your idea very interesting and should advise you to leave it as it is. The color might be flattened a bit just here—now it is played

the journey in question), but on the whole, it does fit into your general idea, and you would do better not to change it."

Gabrilowitsch recommended the Bassani edition of the "Well-Tempered Clavier," on account of the excellence of the phrasing.

### Artistic Effects

He was CONSTANTLY SAYING:

"Do not lose the musical essence. Keep the melodic curve. You are playing the notes like a finger exercise. I do not hear the melody."

During the "Sonata in G minor" of Schumann:

"In syncopated passages assert the rhythmic pulse, not occasionally assert itself, or the structure has will be lost. When you play the bassoon part, however, try to attain the effect of two clarinets. It is better not to use too much pedal, so as to sustain the melody, as the tone quality of the left hand must be perfectly kept a little dry."

"In the Adagio, the sixteenth notes must not be played too slowly. The tempo must be constant, movement is phlegm and滞, but not gaudy, and should be related to dramatic coloring only at one point."

"Here at the coda the above is heard and later answered by the violoncello



"The last movement is not to be played too legato; otherwise it would be a dragging quodlibet in the broken octaves, holding the hand a little bent toward the thumb, so that the little finger can be lightly thrown."

"The coda is to be thought of as one long crescendo, but as built up of a series of short ones, gradually increasing in intensity."

In the Etudes-Symphoniques:

"Play the fortissimo chords with weight of tone, or the quality could easily degenerate into that of a brass band."

In the *Fantaisie in A minor* of Chopin:

"Have a long pause to gain

weight of the character of this episode."

It is a virtuoso pianist.



OSSIP GABRILOWITSCH AND MRS. GABRILOWITSCH  
AT HAVANA, CUBA

Mrs. Gabrilowitsch, formerly Clara Clemens, daughter of Mark Twain, has just written a biography of her husband, recently published by Harper and Brothers.

In the short affirmative episode in E-flat major, one pupil plunged too drastically into the center of things.

"Do you not like that better?"

Gabrilowitsch played it and made it sound like a melody being faintly intoned by the French horns, while the strings furnished a delicate pizzicato accompaniment.

### Ex. 5



Gabrilowitsch, being an orchestral conductor, very naturally produced a great many rhythmic effects from the piano, some from the style of the above example. In Chopin's *Ballade in G minor*, for instance, following the passage in the basso, sound like French horns. In the pianissimo repetition it is supposed to sound like an echo, but of course with the same horridly quiet of tone.

### Ex. 6



"To quote him:

"...trios make a nice entrance into a piece there or here as if you would say 'Come listen to this! I have something special to tell you!'"

"...to lead, towards at the changes harmonies and shifting tones out of the harmonic changes in the accompaniment."

He was only interested in reaching the first and last in mass, and if we brought him any composition which he considered unimportant, he refused to bother with it, saying,

"You can study that sort of thing

if you want to."

Again he says:

"All here in form is taken through repeated repetitions, it must be made prominent the first time in order to impress it upon the ear, and after that it may prevail naturally."

The *Glück-Spanische Melody*, Gabrilowitsch called,

"Very soft where no breezes stir and just one bird sings."

He took his art very seriously, and his concentration at the lessons was so great that I have known him to look several times at a friend who visited the class for the first time and not even know that she was there. The tension in his class was great, and often we pupils were exhausted from sheer concentration alone.

He very strongly warned against our frases: "Never believe anything your friends tell you," he warned repeatedly. He felt that well-meaning friends and families could do a great deal of harm by injurious praise.

I often have held him up as an example to pupils who were ambitious for careers, who practice for hours, sometimes a day, but also I felt had no real love for the music they played. He loved music, and he was always examining over the beauty of compositions he was playing, for instance, the *Prelude of F-sharp minor* by Chopin, which he considered the most beautiful of all the "Preludes." In this *Prelude*, he emphasized interesting organ-point effects in the bass, such as in the following example, where, by skilful pushing, the F sounds through several measures.

### Ex. 7



During our stay in Berlin he had to go to America for a concert tour. While there he married Clara Clemens, daughter of Mark Twain. He was uncertain as to whether he would teach any more, when

(Continued on Page 123)

# The Threshold of Music

## Linking Chords into Sentences—And Punctuating Them

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

This article is the Eleventh in a series on "The Doorstep of Harmony." The first appeared in The Etude for January, 1938, and an article will appear each month hereafter.

**I**N THE FORMATION of musical sentences three chords play dominant roles. They are the same three chords which we have already met as the three simplest chords in music: the triads in the tonic, dominant, and subdominant notes (Do, So, and Fa). Those three chords, you remember, form the notes of the major scale. They are the only three major triads of the scale, the other four being minor and diminished triads.

The Tonic, we discovered, is always the last chord of a piece of music—the "home" chord.

The Dominant is usually the next to the last chord. We always expect the dominant seventh to move to the tonic and are surprised when it does not. The dominant triad gives us somewhat that same feeling, too, if leaves us distinctly "up in the air" and poised to go somewhere else.

The Subdominant is the first triad which usually follows the first triad of "A-men" at the end of hymns. It is placed, gently, a foil to the sterner character of the dominant.

These three chords, we are going to find, occupy strategic positions of great importance in nearly every musical phrase and sentence, and particularly in those parts of a piece of music which are known as cadences.

### Cadences—the Punctuation Marks of Music

JUST AS WORDS ARE PUT TOGETHER into units called phrases and sentences, so chords are put together into what are called musical sentences. A sentence is a short stretch of music which comes to a stopping place, or to a resting place, where we can pause for breath before going on. In songs these pauses usually coincide with the points at the end of each line of words.

A person talking will let his voice fall at the end of a phrase or sentence. In music there is a similar fall—not necessarily a literal drop from a higher note to a lower one, but a figurative falling off in the flow and movement of the music—called a cadence. Certain combinations of chords give us the feeling of arrival; at a stopping point or a resting place, and these points are classified as different kinds of cadences.

There are three important cadences:

The Authentic Cadence—the dominant chord followed by the tonic (So to Do)—the most final and satisfactory way of reaching our stopping place. We have already spoken of these two chords, as the next to the last and last chords.

Examples of the authentic cadence may be found in almost any piece of music. Here is one from the "Sonata in A" (K.331) of Mozart:

And this, from the same work, closes with a half cadence:



The Half Cadence—a cadence which pauses on the tonic or on the dominant, and consists of any one of several chords ( tonic, dominant, subdominant) followed by the dominant: Do to So, Re to So or Fa to So. From Re to So is especially effective because its bass, following the Bass Law, suggests an authentic cadence in the dominant key. The Half Cadence takes us to a "halfway house"—a temporary resting place on one's journey to the tonic.

The following example of the half cadence occurs in the *Hymn of Joy* theme in the finale of the "Symphony in C minor," No. L, by Brahms.



The Deceptive Cadence—usually the dominant chord followed by a triad on the subdominant (La), is a surprise cadence, which pretends to lead us to the tonic, even

going often so far as to obey the Melody Law in the movement of its upper notes (Fa down to Mi, and Ti up to Do) but feels as completely with its base by moving, not from So to Do, but from So to La, to fit to the tonic chord of a closely related minor key. It is more rarely used as a chord other than the dominant and may even appear in the subdominant of a related key.

The hymn, "Abide With Me," by William H. Monk, begins with a long note phrase which comes to rest on a deceptive cadence. The fourth chord, instead of being tonic, is a traid on La:



The deceptive cadence occurs on the words "with me."

Perhaps the greatest deceptive cadence in musical literature is one which Beethoven included in the finale of his "Fifth Symphony." It is part of a section which reveals Beethoven as the supreme dramatist among musicians. Instead of bringing the movement to a full close with an authentic cadence landing on the tonic triad of C minor, he introduces without warning an unexpected triad on La, and then, for fifty measures, holds us in breathless suspense during a gradual crescendo which leads into the crashing opening measures of the *Finale*. Here is the cadence:



The last two chords form the deceptive cadence—So to La in C minor.

The Plagal Cadence—the subdominant chord followed by the tonic (Fa to Do)—one of the most frequent of cadences, used in hymns to harmonize the word "Amen"; and forming the traditional close of the *Hallelujah Chorus* of Handel's "Messiah." The combination of these two chords dates from medieval times, when the ancient Church Modes were in everyday use; and its name is taken from one of these old modes. It is less decisive and revealing than the authentic cadence. Stereotyped as old, Mendelssohn wrote into his *Overture to Midsummer Night's Dream*, one of the tenderest and dreamiest of melodies, and enjoyed with a pair of plagal cadences that are unbeatable for their sheer effectiveness:



The dictionary tells us that the word *archaic* is a term used in solemn ratification, meaning "so it is." The plagal cadence has a similar function in the language of music. Certainly the plagal cadences in this passage from Mendelssohn set their twin seals of approval on the preceding melody. The chord combinations used in cadences are not restricted to the ends of musical sentences. They sound equally well at any stage of a composition and help to produce the effect of a logical and inevitable flow of musical ideas.

To be continued in March

"I feel there has arisen and developed a taste, school of literature composed by the poor, who are no longer educated by any one who has been in close contact with famous men. United with a common aim and directed by a common ideal, young American composers have collectively produced a music which is, in my opinion, the first collective musical expression to be produced in America." David Ewen in the London Musical Times



### Integration in Music Study

Educators in the field of music are beginning to realize the serious significance of integration in modern music study. The work that is being done by boys and girls, in bands, orchestras, and choruses, in our public schools and colleges, is truly magnificent; but it will not result in a well rounded musical education unless each student is given a practical working knowledge of music as a whole, which may be obtained only through studying the structure of music (melody and form), the composition of music (harmony and counterpoint), and the color and texture of music (instrumentation). Even when these subjects cannot be carried to an advanced degree, the ability to play a keyboard instrument brings all of the integral parts together within the grasp of two human hands. The pupil is no longer a "one track" musician. That is the reason why in European schools, no matter what other subject the student takes as first study, the rule is: *Piano is Compulsory*.

# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## The Band Repertoire

**T**HERE IS A GREAT natural difference between the hand and the orchestra, and the distinction between the two need not be pointed out to even the most unskilled of listeners. They have separate histories, in a common sphere—individual characteristics but an inseparable bond that is becoming stronger with the passage of time.

For many long years bands have been regarded by the more asthetic music lovers and orchestral musicians as a necessary evil, and a somewhat inferior offshoot in the musical family. Bands were for the propagation of the military, and to arouse with loud voices and martial music their appeal was to the senses, and their progress stopped with the easily satisfied tastes of the mass of people.

But actual progress seems to be an inexorable law in almost every phase of life, and were it not so, band would be dismissed as a relic. We have seen the birth in the future of the hand, symphonies and otherwise, and can see no reason why it cannot attain a greatness hitherto reserved alone for the orchestra.

There have been many obstacles to the advancement of bands, and perhaps the greatest of these has been the lack of the musical repertoire. There is no comparison between the tremendous repertoire of great music available to the orchestra and that for the band. A primary reason for some of the disdainful attitude of some musicians and audiences lay, and, in a measure, still lies, in the narrow confines of such music as has been written, arranged, transcribed and published for band use.

For many years bands have been forced to use music of inferior quality, and arrangements that are not suited and that are ill-adapted to concert purposes. Limited instrumentation was a contributing factor to the ineffectiveness of band arrangements and compositions. Most of them are quite suitable with the typical symphonic band, whose instrumentation was predominantly brass, attempting the performance of the *Overture to "William Tell"* and *Pont et Peasant Overture*. Instruments of the brass family were freely substituted for flute, bassoon, French horn, and oftentimes the flute and the percussion lent its accompaniment to the rather curious final effect. Such performances did little for the cause of bands and band music.

### The Park Band

PERHAPS THE REQUIREMENT in which bands had to serve helped to keep the worth of the average band. The usual park audience was busy with its search for gaiety, and band music competed with the crackling of peanuts and popcorn, with chewing gum, restless movement, and an intenseified volume of noise. It was necessary to appreciate the position of the average band arranger, who had to consider the limited instrumentation, facilities, and type of audience catered to by the bands of the day. Undoubtedly the reason for present heaviness of brass and percussion in band arrangements is that there is still a hangover of these conditions.

We cannot condemn the publishers and

arrangers for this limited repertoire, for it could hardly have been a profitable venture for them to attempt arrangements for symphonic band when there was no such organization existent. Yet it cannot be denied that the inadequacies and compromises mentioned did not tend to elevate band performance or public attitude toward the band as a musical organization.

In matter of original material, by which is meant compositions expressly for band, there was little if any, and that which was available consisted chiefly of galops, characteristics, marches of various types, dances, overtures, and the like. Lack of suitable and worth while material we can understand how greatly handicapped bands were in attempting to create programs containing musical value and at the same time meeting with the general approval of the public. Arrangements were satisfactory only inasmuch as they were not too noisy, round and steady or surrounded the popping of bags and constant chatter of park concert fans. In no wise could band repertoire be considered a musical achievement.

Tradition, in many respects, has made the band its slave. There are yet many people who still regard the band simply as a military or a "garden" unit. The band was perhaps born a military unit, and for many years has emphasized that phase of its activity. For this reason there are those who think of the band as a music making, marching group which owes its existence to parades on holidays such as American Day, Thanksgiving, and Independence Day, and to the activities on the grounds of our high schools and colleges.

While this phase of a band's activity is important and should be supported, it should not represent the finest standards musically possible. The fact that our bands

can so conveniently fit into so many situations should indicate a versatility in musical accomplishment which it would be wrong to judge simply from performance on stirring occasions. Priming for such occasions soon became dangerous, in that we find ourselves doing things which are not what causes the tones of holiday crowds.

It is tradition with band arrangers to look upon the band as an organization whose chief objective is to furnish the spirit for combat, whether it be in a game of football or in the serious game of war. Tradition also is the concept of the band as an entertaining group, to be used in times of picnics, various shows, races, and other similar affairs. That the band should provide entertainment goes without contradiction, but it would seem that such entertainment can be in the form of good music and not solely in the form of vaudeville performances.

Where tradition has thus permitted a limited repertoire for band, it has afforded the orchestra entirely opposite treatment. From its inception the orchestra has been recognized as a concert organization. Its repertoire has been blessed by the best efforts of our great masters. Its wide and varied composition has not changed a great deal, and the famous five which it exists remain unchanged.

Composers have been attracted constantly to write for the orchestra, and the orchestra conductor has not been faced with the necessity of baulking his program from transcribed music, as has the band conductor. The musical treasure trove is at his disposal, and in most instances scarcely our note need be changed. The bandman, however, has found it inevitable to be constantly editing, arranging and re-arranging, rewriting parts, and reinterpreting cues.

Very little original music comparable to the great orchestral symphonies and overtures has been written for band; and the practice has been simply to transcribe music of the orchestra, organ and piano compositions for band purpose. In so doing, the arranger is faced with many perplexing problems. To begin with he must decide the question of what to transcribe. Certain compositions which sound beautiful in orchestral performance are totally unsatisfactory to band. The very instrumentation of some compositions makes them impractical for band, and with others the character of the music itself may be the reason for nonadaptability. In the second place, the transcriber must give attention to the needs of technical difficulties. For instance it is one thing to perform a tremolo or flying *accents* passage on the violin, viola, or violoncello and yet another to execute the same passage on a clarinet, bassoon, or oboe which are wind instruments. There must be consideration of key changes, proper coloring, and limitation of ranges.

### What to Transcribe, and How

THE PROBLEMS CONCERNING transcription are several. Certain compositions are selected. Certain compositions are not selected. Certain compositions are well for band, no matter how admirably transcriptions are made. The problem returns to the need for original works and greater efforts to improve and adapt for students the music band transcribed works which do not have value in the change. In this respect, certain difficulties are encountered in the repertoire for band, and we find excellent transcriptions of masterpieces originally written for orchestra. There have even been instances, in the works of Bach, Wagner, Tchaikowsky, Saint-Saëns, Massenet, and others, where transcription has proven the composition more effective for band than for orchestra. However, the result in works of Mozart, Haydn, and others of the classical era, has not been so gratifying. They do not seem adaptable for band, although the serious study of these works will prove edifying to any musical group. Those works which were written originally for strung instruments rarely are suitable for band—they are dilute to the orchestra.

One of the most profound movements which has changed the status of bands is the development and growth of the school music program. Thousands of students in band and orchestra programs have changed the complexion of musical audiences, and this has been heightened by the great numbers of music appreciation classes affecting hundreds of thousands of students in our schools and colleges. The rapid development of radio and sound recording has added its large share in such growth, with the result that a generation of young men and women have arisen who attend concerts not with the view of being entertained for entertainment's sake, nor for the purpose of dancing with girlfriends, but for the real satisfaction and enjoyment which comes with true appreciation and intelligent understanding of what one hears in music.

Such growth in musical knowledge and  
(Continued on Page 133)



Sous les Toits de Paris

"On the Roofs of Paris"—here they are, thirty-eight young men and young women, who, as an American College Corps, are touring Europe under Dr. Henry Wallace Stophers, head of the Music Department of the Louisiana State University. The roof is that of a modern hotel, in the old Latin Quarter. They all look as though they were smiling. What an opportunity!

A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue

## GERMAN DANCE

By KARL LITTNER von DITTMARREICH  
In the last analysis the dance is a form of expression—in gestures. Quite aside from national traits and characteristics, etc., the character of the gestures employed vary according to the culture and general background of the dancers themselves. For instance, the peasant dances are much more expressive in every way than the more sophisticated court dances—even though in many instances the court dance evolved from the folk dance of the peasant.

The German dance, in triple rhythm, differs materially from the refined Viennese waltz, also in triple rhythm—although it is quite possible that the waltz forms with its many unities, grew out of the rugged and more primitive *danzettler* tone.

All of which is automatically sensed by those naturally gifted with musical talents—but what about the musical mind?—What direct help can be given that will enable one to make his distinction in his playing between a folk dance or court dance? Mostly it is a matter of rhythm. In the folk dance, let the accents be rather energetic—on the first beat of each measure in this case; keep the *tempo* steady and star rather sharply. Think of wooden clogs dancing rather laboriously on the village green rather than gilded slippers gliding over a polished ballroom floor. This does not mean that the treatment need be lacking in grace. But let the movement suggest healthiness, energy, vigour, rather than the stiffness and inflexion of aristocracy.

This little dance has a charm all its own and should depict the freshness of the outdoors. In other words, it should indicate the gestures, satz or music, of a people having a good time and making no effort to conceal it.

## VENETIENNE

By A. GRANDE HAFNER  
As indicated by the title, this piece is modeled to apply Venetian scenes.

Because of its many street canals, Venice and the *bucane* (a piece in sixteenth rhythm suggesting the swaying of a boat) are practically synonymous. This swaying effect is automatically achieved if the rhythm, as outlined, is followed.

The first theme is played off-beats and the second theme—beginning at Measure 25—a little more slowly.

In the second section we see the rhythm is preserved where the former two pieces from right hand to left. The pedal is also present and should be applied exactly as indicated.

## FLASHLIGHTS

By ERNST GÖRS

This number makes very free use of triplet figures, and perhaps therefore, a few words about triplets in general may not be amiss.

Some means of notation makes no provision for indicating as to having on the value of either, the familiar triplet sign is used when groups of three parts are to be played in the time ordinarily given to two of the same value. However there are triplets and triplets.

A certain elasticity of performance is allowable, however intended. We have for instance the so-called "lazy triplets" the "hurried" triplets, and those played with a certain rubato.

In this particular piece the triplet should be played with more or less math-

A common error, and one to be avoided in this piece, is that of playing a triplet figure, followed by a dotted eighth and sixteenth, without making any rhythmic distinction between the two. Thus

Ex. 1



is quite incorrect when played as if it were written

Ex. 2



The first group is divided into three equal parts,

Ex. 3



while the second is divided into four equal parts, each a sixteenth note in value, like this:

Ex. 4



It would be well to guard against this pitfall, by which many have been tripped.

## MUSICAL CLOCK IN THE ANTIQUE SHOP

By EVANGELINE LEHRMAN

Descriptive pieces have a special appeal for most people and this number by Miss Lehrman is very frankly that type of piece.

Note that both hands are played on one octave higher than notated. Try to make "sustaining" tone such as that associated with the tam-tam music box of an earlier age.

The pedal is intended to be used twice to each measure, and this will be found effective. However, to those who are more skilled in its use, a slight blurring with the pedal will enhance the effect even more.

Slow up the *tempo* toward the end, indicating that the clock is gradually running down.

## IN A RICKSHA

By ELIZABETH L. HOBSON

Another piece in the descriptive style is this one by Miss Hobson. The "ricksha" (charabia) is a two-wheeled affair pulled along the streets by men called Coolies.

The opening theme depicts a gay street scene, the left hand part indicates the steady droning of the coolie who harnesses himself between the shafts of his vehicle, as though he were a draft animal of some sort.

The second section changes character (and rhythm) and is played in stately manner at slow *tempo* while "passing the Temple gates."

Give your best singing tone to the melody notes played in unison by both hands throughout this section.

The last theme (also the first section repeated) is in Measure 50 and continues to the end of the piece.

Throughout the piece make as much contrast as possible between *mezzavento* and *fortissimo*.

## IMPROMPTU

By ERNST STAHNKE

The term *impromptu* was probably used originally to designate a piece impulsive or extempore. But since no piece which is first written, then engraved and published, can be considered *extempore*, the term is used for a piece having the char-

acter of an improvisation. The most outstanding piano pieces in this form are the "Impromptus" of Chopin. There are several sets of pieces by Schubert called "Impromptus," but it is extremely doubtful if this title was given by the composer himself, who generally called the term *improvisation*.

However, the title sometimes, as in this instance, gives a direct clue to the interpretation. Play it in a manner not too dogmatic, apparently following the mood of the moment.

Note the change of pace, also change of metre. Follow the many guides to expression as shown in the text, and the result is bound to approximate at least, the intentions of the composer.

## FROSTY MORNING

By GEORGE HAMM

Play this little number with the crisp freshness indicated by the title.

If you happen to be a pianist, and need something more definite than a proper "sentimental attitude," try following all the accents slurs and other marks specified in the text, and the music will start speaking for itself! Give proper resonance to the notes played by the right hand thumb in measures 5 and 6 as well as in other measures where accented dotted halves are shown.

It need hardly be pointed out that the *tempo* must be brisk at all times and the pedal used sparingly.

Don't "shuttle" over the *rallentando* and make a quick recovery of the *tempo* as the original pace is resumed.

## SCHERZO

By ERNST STAHNKE

Here is an excellent study for the development of the rhythmic attack.

Be sure to play all repeated chords on one arm *impeto*, and give plenty of significance to the accentual slurs as well as those bearing *sentimento* marks.

Naturally this composition should be learned first at slow *tempo*, with rather robust *accento*, allowing the fingers to remain on the keys long enough to register the "feel" of the chords. Later, as speed develops, the *accento* should be made more brief, until finally they are heard simultaneously.

Keep the character plain in accordance with the title and make the most of the dynamic changes which cover a wide range.

## ADAGIO IN F MAJOR

By FRED J. HAYNE

This, I believe, like most of the slow movements written for three forefathers of the piano—the harpsichord and clavichord, contains many embellishments. Because of the total limitations of the earlier keyboard instruments, it was necessary to use embellishments, either technical. However they should be played with the utmost skill, delicacy and care allowed to obtain the melodic content or trend of the piece.

No matter how carefully the various passages are played, it is difficult to obtain a rhythmic development division, the swelling being very apt to "stall" and never performing. Simplicity and dignity are the watchwords.

Although closely related to each other, think of each voice as having a somewhat different language words, phrasings in a certain fashion each voice representing a different instrument in the orchestra. To be thoroughly enjoyed, these clear movements from the classics assume not only intelligent performance but intelligent listening. They must make an appeal to the intellect as well as to the emotions. Among musicians, this type of composition is referred to as being "pure music."

## SONG OF SPRING

By A. VON HESSELT

Heselt is looked upon by some authorities as the author of connecting link between the style of Hummel (his teacher) and that of Liszt, which followed some time later. To the perfect *leads*, Hummel had striven to add more sonority, breadth and brightness, which of course ultimately reached great heights under the fingers of Liszt. These qualities are evident in his many fine compositions for piano.

This number is very lyrical in character and while the right hand sings its song in double notes, the left supplies an extended *arpeggio* accompaniment designed to add a feeling of expanse as a background. This particular version has been revised and edited by Constantine von Sternberg and also, before his death, was eminent as a pianist and teacher in Philadelphia.

## LITTLE BROWN BEAR

By R. COOPER

A short, sixteen measure piece for the first grader.

The melody is divided between the hands for the most part and words are supplied to these tunes so that they may be done as songs as well as piano pieces.

## HAPPY HANDS

By CYRUS MALLARD

A waltz to be played at lively *tempo*. In the first section in G major, mostly in thirds the left hand carries the melody, while in the second section the left hand has the melody while the right hand supplies the accompaniment chords.

## THE MARCH OF THE TIN SOLDIERS

By MURRAY ADLER

Here is a piece for left hand alone, always welcomed by the little hand alums—try to eat popcorn while they practice!

Both *accento* and *sentimento* come in for an equal share of development.

A novelty number which can be used to good effect by numerous teachers.

## SQUIRRELS AT PLAY

By ERNST STAHNKE

Besides being a cute little number, this piece has pianistic value as it develops the playing of triplets, grace notes and interesting *slurs*. The group of notes in Measure 16 should be played with a rolling motion of the hands—fingers held close to the keys, to sound like a *whizzing*.

## THREE VALENTINE

By HARRY CRANDALL

A bouncy little number with the melody in the right hand while the left hand supplies a broken chord accompaniment.

## BIRD CALLS IN THE WOOD

By TALIESIN WAGNER

Start this number on single notes, necessary to obtain the bird calls.

Notice that while some slurs are sharp, others are flat, and on certain tones a fluctuation between the two tones is an essential part of interpretation.

# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

## Expanding the Teaching Field

Does this piano "field" offer any thing more than the opportunity to pass a class of piano students? I have had a special class for many years now, but it is still very difficult to keep up my enthusiasm. I would like to expand, but how—P. L. Morris.

Do you organize your students into weekly or bi-weekly classes? If every pupil is required to attend such a class, you will be challenged to find stimulating programs to keep your classes going at red hot temperatures. Do you play your students off from one class lesson to another in occasional special events? Have you ever thought of organizing a group of preschool age children for general music training? Or of teaching one of those fascinating classes of "music appreciation" for adults? Have you discovered the joys of piano ensemble (four and eight hand) classes, composed of your own students?

Have you ever thought of submitting a plan to your local radio station for a weekly fifteen minute piano program with you in charge? The possibilities offered by such programs are only now being discovered by piano teachers. Local stations are usually averse to fill up their hours with interesting broadcasts, even though they are seldom willing to pay for the time. There is always the chance that once started the programs will be found attractive enough to persuade the broadcaster to "take up" the funds to keep them going.

Or, if as you say, you have had long experience, why not follow the lead of a progressive teacher in a small city of the north west and write this:

"I have an excellent class of thirty years' standing in W. [name], Washington. I must tell you of a grand project recently born of the need to escape from four studio walls. I have just completed my second season writing with piano teachers in Alaska—a month of intensive study for teachers in each of three towns—Ketchikan, Juneau, and Fairbanks. The opportunities for creative work and a marvelous holiday are only limited by one's vision and energy."

This after thirty years of teaching! What an inspiration to the rest of us. And it is not necessary to go to Alaska, if you have fertile ideas in your head and vibrant energy. In the same vein, in every person's region there are many backward districts where conscientious, aspiring music teachers are waiting for the chance to attend a course on some phase of piano study—class piano or preschool methods, new teaching material, electronic interpretation, or a course in modern technique. Yet few teachers, even those who can "deliver the goods," have had the courage to put such a plan across. Perhaps you are one who can and should. Why not try?

## To Develop Speed

I am an advanced piano student but still have difficulty working rapid speed. Could you give me some suggestions? You can also give some exercises that would help me in my studies.

During the last three years I have often tackled the speed problem in these columns, but am willing to take one more crack at it. I am sure you will appreciate these. Just remember that you can play as fast as you think, and that thinking with lightning speed about all your fingers

requires every ounce of intelligence, perseverance and poise that you can command. Only motions and gestures can get away with anything else. The rest is an integrated gifted middle of the road motions that must use our brains! And (you know as well as I) unless we exercise our poor little minds every day to force this thinking tendency to higher and higher levels, we will not grow, no matter where the severe, experienced teacher comes in—he must be on the job, watching, exerting, constantly demanding sharper concentration. Unfortunately this takes so much of a teacher's "life-blood" that few can afford it.

As an example of intelligent musical thinking let us work out part of a difficult cadence passage from Liszt's *Paganini on themes from "Roulette"*:



This passage in chromatic minor sixth is best fingered by using the fingers of the right hand, excepting that you will have to use the second and fifth on E-flat, G-flat. Note that I have phrased and numbered the four note groups as the first step toward clarifying the passage. Play the left hand of group one (twelve half) lightly and slowly, accented gently only the first notes (P., A.) thus:

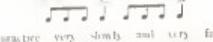


In all these phrased groups, A.J. that you are going to the final times. You can even say aloud as you play them, "I go to zero." Above all avoid accenting the first notes of the phrase. Now play group one in the various other octaves of the piano (left hand alone), then the same again very rapidly in each of those rhythms:

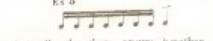


all over the keyboard.

Practice group two and group three in the same way; then combine groups one and two in this rhythm:



practice very slowly and very fast (lightly). Now combine groups two and three and groups three and one, similarly; then play the same groups (1, 2=2, 3=3) without pause, thus:



and finally the three groups together—1, 2, 3; 1, 2, 3; 1, 2, 3. Later, for the right hand, do a similar process, and afterward, both hands.

See what's happened? You have been

compelled to think ahead; you have felt the shape of each phrase; you know definitely where you are and where you are going. Do not work in this intensely centralized way too long at a time. Rest often, and take a turn around the room. Then return to the piano and compel yourself to think each group through to the end before you play it. I predict you will be able to do this easily to exceed the speed limit!

But you will have to decide for yourself whether you are willing to go through this " agony," or whether you belong to one of those other categories!

## Help on Modern Music

What makes music, Brahms and others, would you give in a piano piece? I have heard that Brahms was a good teacher. She has just finished her service as a teacher of piano and organ in the High School. Part I, *Partita*; and in a recital she played the *Adagio*, *Allegro*, *Andante*, *Allegro*, *Adagio*, *Allegro*. Her Brahmsian, really well, but she had done her best to make it good. She does a long, slow, simple piece, and here is the secret of her success. I am wondering if a good teacher of piano, of Schumann and Chopin, of moderate musicianship, could not advise—M. M. Sherrill.

"Modern" pieces, not difficult: Cyril Scott, *Paganini*; Debussy, *Nocturne*; Debussy, *Prelude in A minor*; Piano, *I hold Sacred Science*; Jean Etude on "Nymphs and Satyrs"; Ireland, *Ragamuffin*; Curvature, *Urban Dances*; Prokofieff, *Scandinavian Suite*; Scriabin, *Prélude No. 1*; Scriabin, *Study in C major*; Scriabin, *Prélude No. 2*; Scriabin, *Prélude No. 3*; Scriabin, *Prélude No. 4*; Scriabin, *Prélude No. 5*; Scriabin, *Prélude No. 6*; Scriabin, *Prélude No. 7*; Scriabin, *Prélude No. 8*; Scriabin, *Prélude No. 9*; Scriabin, *Prélude No. 10*; Scriabin, *Prélude No. 11*; Scriabin, *Prélude No. 12*; Scriabin, *Prélude No. 13*; Scriabin, *Prélude No. 14*; Scriabin, *Prélude No. 15*; Scriabin, *Prélude No. 16*; Scriabin, *Prélude No. 17*; Scriabin, *Prélude No. 18*; Scriabin, *Prélude No. 19*; Scriabin, *Prélude No. 20*; Scriabin, *Prélude No. 21*; Scriabin, *Prélude No. 22*; Scriabin, *Prélude No. 23*; Scriabin, *Prélude No. 24*; Scriabin, *Prélude No. 25*; Scriabin, *Prélude No. 26*; 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# The Meaning of Musical Ornamentation

## The Psychology Behind These Interesting Tonal Decorations in Music

By The Noted Pianist and Teacher

JAN CHIAPUSSO

**T**HREE IS A SOURCE of most irritating annoyance to students and artists alike in these little quacking, quivering ornaments, trifles which cover every instrument—organ, harpsichord, clavichord, and a host of continuo, microscopic mosquito legs, seemingly invented by pretends to gall students and to spoil their fun. Everyone knows that they are governed by rules, rules which are sternly dictated by that awe-inspiring ghost, tradition. And there always are people who wield the imposing rod of prestige by this magic word "tradition." It is tradition to play an ornament in such and all hands have done it in reverse, and the joyous voice of musical instinct is struck mute.

In our modern days of greater freedom in which we drift steadily farther away from ancestral authority, we are apt to see the past entirely through modern eyes, and to interpret it with twentieth century feelings; or rather with that musical sentiment which, though it may vary with the situation that delighted us in our immature years, And the repertoire with which we are brought up, is largely of the romantic and post-romantic school.

Pure piano music delights audiences and students more spontaneously than music conceived for old instruments. Consequently we are apt to think old music in terms of romantics and early XXth Century music. The melodies of this family could do no such thing as make fellas and ladies cucus. And now we have made the mistake to think that what seems natural to us, always has been natural; so that we look down into the musty museum of musical history with great pity for those poor people who had to embellish their music—because, as it is generally believed, their instruments could not carry the tone long enough. This is still the current theory taught in many a class room, and many a text book on musical history supports this theory. The sum of the harpsichord-traditionists' arguments is that if the tone was short—so short that it did not last but a few seconds. In order to overcome this primitive deficiency, the unfortunate artists, such as Rameau, Bach, and even Mozart, living in these "backward" times without pianofortes, had to take recourse to trills, neardrums and the like to create the illusion of a continuous, singing tone.

Indeed, one can forgive the holdovers of this opinion for dimming this erroneously—for the old François Couperin himself made the statement in his book, "L'Art de Toucher le Clavecin," that the reason for the existence of these embellishments was the short duration of the harpsichord tone.

When an artist tries to be professional and tries to give causes for effects, he often makes very curious statements. If Couperin meant what he said, then why does he write in his manuscript, "If you want to sing, as many ornaments into your voices, and into his tunes, as the old singers and the middle of the XV th century savor their singing with so many trills and fancy pyrotechnics?" But he who is now in possession of these old works, his music as well as his treatise on the art of harpsichord as his treatise on the art of clavichord was somewhat annoyed by the phrasings he used. He was somewhat annoyed by the overwhelming amount of ornaments in this

Frenchman's works. There is hardly a single note in Couperin's compositions, which is without some surface or other, whether it be a trill, a neardrum, a right angle ahead and behind his notes almost as much as his French colleagues. The Leipzig Bach Society Edition has the authentic ornaments, which originally adorns (just to pick an example at random) the Three Part Inventions. The F minor one, for instance, looks like this, when written out.

Ex. 1



Now we play it merely,

Ex. 2



Examples of this kind could be quoted without number.

It is rather astonishing to see this little melody embellished with just a few trills, the shimmering and sparkling sort, but it is still more astonishing to see them on a choral prelude for organ, placed there by Bach's own hand. Look, for instance, at Bach's variation on his organ chorale (Peters Edition, Vol. VII page 88). As the chant itself reads as follows:

Ex. 3



More embellishments could hardly have been crowded into this little melody. And this is for organ! What becomes of the argument of Couperin and the advocates of the aforementioned theory? Look at this melody of Couperin, from *Le Luthier*.

Ex. 4



If we take the early wig off this little piece, and contemplate its natural appearance, it turns out to be a very simple and generalized little tune, not quite unlike a folk-song, or a sustained melody as we find them among Bach's works.

Have the history professors actually measured the tone duration of a harpsichord and compared it to that of the piano forte? If not, let them take a clavichord in hand and make the experiment. They will find out that the modern Steinway strings do not continue its vibration any longer than the modern harpsichord string of Pleyel or of Döbeln, or in the case of Mr. Challen in Ypsilanti, Michigan. They may say that these instruments are better than the ones Bach and Mozart used. This

is quite doubtful. Certainly we cannot judge the old instruments by museum pieces. If we would place the most beautiful Steinways in the same room, I assure you, after a period of some two hundred years, it would sound as thin as Bach's harpsichord does after the same lapse of time.

### An Age of Artificiality

For what reason, then, were those XVIIth Century and XVIIIth Century musicians so fond of embellishments?

This is a question which is very hard to answer with certainty. Some physiologists, observing this tendency toward ornament in other phases of human culture, in manners, speech, dress, hairdresses, furniture, and architecture, have tried to trace it to a general psychology of artificiality and dissimilation, which reigned like an epidemic throughout Europe at the time of Louis XIV and Louis XV.

When she ever warning fiddlers of France gradually had to yield to the strongest position among them; when the greatest power segregated around the king; and when finally an absolute monarchy emerged from the struggle, then a situation of a unique psychological tension had arisen. French nobility whose ancestors had made independently and larger territories had never stopped of their power and reduced to mere vassals of the king, had lost their revolt, which they did not fail to attempt, the French kings kept them contented by giving them large fortunes and a luxurious and idle life at court; all the while discrediting them by means of the most elaborate program of espionage. They were invested with a mere afterglow of power, while their real worth and dignity became but a fiction.

All the laborious motions and exaggerated formalities of the court life were designed to trim the nobility into servility. Every trivial daily occurrence of the king was turned into a solemn affair, if not a pageant. From the great and portentous moment of getting out of his royal bed, (the rising ceremony was called the *pied levé*), of dressing, of breakfast, conducting the state's business, receiving ambassadors, to his nighty mystery's indulging at night, his laughing, his coughing, his eating, his games, everything was made into a great occasion in which it was a royal honor and duty to be present. Nobles vied with one another for a preferred place in the files of bowing and putting on his august stockings, or of watching the dark miracle of the king's shaving, or even from things as banal as shaved, or even from things as banal as being made to sit in the chair of the royal chapel or in the little theater to be amongst the favorites who could be with the king's household, instead of staying home and staying in the corner, was often an ambition which it took infinite pain and small chances to satisfy.

### Individuality of Different

By the nature of these facts, these countries were soon turned into sorts of



JAN CHIAPUSSO

human lapdogs and playthings. Their taste became effeminate, highly ornate, and artificial. Their entire psychology became one of the utmost artificiality. Since their king, they had no true and natural standard of their own. Those, who had once been of a race of mighty feudal lords, had turned into a cast of lace, powdered and bewigged dolls.

Man cannot live without an ideal. And so in France the ideal of the age grew from the desire to beauty, to dissimilate and to exaggerate flowery ornament. Every note, every speech, all dress, the style bore the stamp of affectation. All taste that are betrayed the will to dissimilate, to make things ever more graceful than they are. Hence the wild hoop skirts, the flowery speeches, the profusion of little shells and flowers on furniture, of lace and bangles on men—and of tulle and lace on ladies.

Furniture was not made for lazy comfort, like ours Americans who throw out their legs over the round cushioned arms and sink deep into the pillows, or of women who fold their feet under their legs and curl up in a soft's corner. No, it was made to sit on, erect, and to form an elaborate frame of carved wood around a human doll in lace and crinoline.

Even conversation was beautified and made artificial to the nth degree. The polished and elegant language of the *Précieuse*, as these affected creatures styled themselves, used the most florid and elaborate phrases to beautify, adorn the most ordinary speech. For instance, a man, a chair, "a commodity of conversation"; eyes "ever eyes, but 'stars or suns'; a bolder, "superfluous"; Instead of saying to an entering visitor, "Please take a seat," one gave the following speech: "Allow this opportunity of conversation to embrace you."

Sir EDWARD an entire dictionary of such elegant expressions was compiled. To tell the bolder, after dinner, to light out the candles, the hostess would say, "Supper-dions one, extinguish this glowing ardor." It is unnecessary to mention other phrases of the artificial in this Rococo life. They are all too well known. The interesting thing in such historical phenomena is that the same will to embellish in so many fields. And music did not escape this. To be sure, musical ornamentation is a product of Rococo imagination.

### Tradition Has Its Value

Now if a peasant of our day wishes to play Couperin, Rameau, or Bach and Handel, without their embellishments, he might as well play a comedy at Molière's theater, or wear a Louis XIV costume *à la française*. (See Part 134)

FASCINATING PIECES FOR THE MUSICAL HOME

—\*—  
GERMAN DANCE  
DEUTSCHER TANZ

Andante con moto M.M.  $\dot{d} = 60$

Grade 3.

KARL DITTERS von DITTERSDORF

5      10      15      20      25      30      35      40      45      50      55      60

VENETIENNE  
BARCAROLLE

Grade 2½.

G.A. GRANT-SCHAEFER

*Allegretto M.M. ♩=100*

*mf*

*poco rit.*

*mf a tempo*

*Poco più lento*

*D.C.*

CODA

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FLASHLIGHTS

The somewhat popular hit of this dance, which might well be a ballet number, is unusually contagious. Play it a few times and you will find it ringing in your ears. Grade 4.

*Moderato M.M. ♩=120*

*mf*

*mp*

*FRANK H. GREY*

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10  
 15  
 20  
 25  
 30  
 D.S.  $\frac{2}{2}$   
 35  
**TRIO**  
 40  
 45  
 50  
 D.S.  $\frac{2}{2}$

From here go back to  $\frac{2}{2}$  and play to *Fine*, then play *Trio*

# MUSICAL CLOCK IN THE ANTIQUE SHOP

A fine piece of imitative writing which, if played with delicacy and mechanical precision, may be nicely modulated by expressive shading. Grade 3.

**Andantino delicato M.M.  $\text{d} = 72$**

EVANGELINE LEHMAN

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## IN A 'RICKSHA'

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**Allegro M.M.  $\text{d} = 66$**   
A street scene—gay color—happy faces.

Grade 2.

ELIZABETH L. HOPSON

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In stately manner- slowly

Passing the temple gates.

Tempo I  
Through the street again.

# IMPROVPTU

This fine recital number appeared in The Etude a number of years ago and is repeated by request. It is very pianistic. The work has a forceful climax which declines instantly to a tranquil and effective pianissimo in the final measures. Grade 6.

LILY STRICKLAND

Andantino espressivo M.M.  $\text{♩} = 72$

## FROSTY MORNING

GEORGE E HAMER

Grade 3. Allegro molto M.M. = 184

# SCHERZO

Grade 4.

Molto vivace M. M.  $\text{J} = 72$

FRANCES TERRY

*poco rit.*

*a tempo*

*f con fuoco*

*p scherzando*

*cresc.*

*f con fuoco p subito.*

*a tempo*

*poco rit. p*

*mp cresc. poco a poco*

*ff*

*fuoco*

*leggierissimo*

*pp*

10  
20  
30  
40  
50  
55  
60  
65

MASTER WORKS  
ADAGIO IN F MAJOR  
From the Sonata in C major

This delightful *Adagio* from one of Haydn's lesser known sonatas is given as Opus 79. However, it has so many Mozartian touches that it would seem that the work was probably written after the memorable meeting of Mozart and Haydn in Vienna in 1781. Mozart, the younger, learned much from Haydn, then an established master. Haydn, later in his career, learned from his brilliant younger friend. This composition has decided educational value, particularly in well balanced rhythm and adroit phrasing, as well as refinement of exquisite embellishment.

Grade 6. Adagio M.M. ♩ = 58

FRANZ JOSEPH HAYDN

20 *cresc.*

25 *mp*

30 *poco cresc.*

35 *cresc.*

40 *f*

45 *p*

50 *sforz.*

55 *p*

60 *f*

65 *p*

70 *f*

75 *p*

80 *p*

85 *f*

90 *f*

95 *p*

100 *p*

105 *p*

110 *p*

115 *p*

120 *p*

125 *p*

130 *p*

135 *p*

140 *p*

145 *p*

150 *p*

155 *p*

160 *p*

165 *p*

170 *p*

175 *p*

180 *p*

185 *p*

190 *p*

195 *p*

200 *p*

205 *p*

210 *p*

215 *p*

220 *p*

225 *p*

230 *p*

235 *p*

240 *p*

245 *p*

250 *p*

255 *p*

260 *p*

265 *p*

270 *p*

275 *p*

280 *p*

285 *p*

290 *p*

295 *p*

300 *p*

305 *p*

310 *p*

315 *p*

320 *p*

325 *p*

330 *p*

335 *p*

340 *p*

345 *p*

350 *p*

355 *p*

360 *p*

365 *p*

370 *p*

375 *p*

380 *p*

385 *p*

390 *p*

395 *p*

400 *p*

405 *p*

410 *p*

415 *p*

420 *p*

425 *p*

430 *p*

435 *p*

440 *p*

445 *p*

450 *p*

455 *p*

460 *p*

465 *p*

470 *p*

475 *p*

480 *p*

485 *p*

490 *p*

495 *p*

500 *p*

505 *p*

510 *p*

515 *p*

520 *p*

525 *p*

530 *p*

535 *p*

540 *p*

545 *p*

550 *p*

555 *p*

560 *p*

565 *p*

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575 *p*

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670 *p*

675 *p*

680 *p*

685 *p*

690 *p*

695 *p*

700 *p*

705 *p*

710 *p*

715 *p*

720 *p*

725 *p*

730 *p*

735 *p*

740 *p*

745 *p*

750 *p*

755 *p*

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765 *p*

770 *p*

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4425 *p*

4430 *p*

4435 *p*

4440 *p*

4445 *p*

4450 *p*

4455 *p*

4460 *p*

4465 *p*

4470 *p*

4475 *p*

4480 *p*

4485 *p*

4490 *p*</

40      *dim.*      45      *dimin.*  
*poco rit.*      *tr.*  
*con grazia*      55  
*cresc.*  
 60      *un poco allargando*

SONG OF SPRING

Adolf Henselt was born 1814 in Bavaria, but lived in Russia, where he became pianist to the Court of the Czar. The compositions of this master suggest quite clearly a treatment with an ultra-refined touch, closely supervised by a keen, critical, and sensitive ear.

*Revised and fingered by  
Constantin von Sternberg*

ADOLF HENSELT

### Grade 4. Lento

# ETUDE'S COURSES IN CULTURE

## "MAKE YOUR OWN VALENTINE" PARTY



WHEN sending out invitations for your Valentine party, specify that the girls are to bring as their entry tickets, valentines they have made, secretly labelled with their own handwriting. Then let them have a "make-up" party, so that if there are more boys than girls, you should have, if possible, just the right number of valentines to put on a tray, from which each boy will pick one, thus finding his "valentine" for the supper to follow.

To start the party in the right mood, have the musical items of the program dominantly love songs, or sentimental ballads, such as "Miserere," "The Ballad Games," such as "Military Chairs." For this game, place a row of chairs, one less in number than the guests, in the center of the room. The guests are asked to move around the chairs in time to various kinds and tempos of music, which is abruptly stopped every so often. Then each guest tries to get into a chair. The one left standing is out of the game. After each round, one chair is removed, until finally the winner is awarded with an appropriate souvenir for his or her agility.

Another game, that is good fun, is "Gumdrop Sculpture." Each guest is given a small bag of assorted sizes of gum drops and a dozen wooden toothpicks. A figure of some animal, being a favorite family character, must be "sculpted" using only the candies and toothpicks as the media for the outline. The best figure wins a prize. This can be made more intricate by suggesting that the figures be made in a given line. Everyone will be astonished by the marvelous results of this game.

A third game, that will take the guests right back to the days when they little realized the value of great hilarity, is the "Card Game." Draw a great red heart on a large sheet of cardboard and stick this up. Make cardboard arrows (one for each guest) and have a thumb tack through the tip of the arrow. Blindfold each guest. Spin him three times, pit the thumbtacked arrow in his mind, and tell him to pierce it with his arrow, right in the center. He will no doubtfully give him his heart's desire! The results will be most humorous. To the person nearest the center, give an amateur prize, carefully wrapped and named "Heart Beater." The prize may be anything you or your sponsor dictates.

When refreshment time comes, lead your guests to the gaily decorated table placed above. The Valentine decorations are all right, but you know how quick fingers will make short work of assembling them; if you will follow the directions that will be glad to have sent to you.

Since this is really a children's type of party, keep the feeling of childhood, and serve a supper in the same mood.

### MENU

"Queen of Hearts" Sandwiches  
"Valentine" Sandwiches  
Hot Chocolate  
Sentimental Cup Cakes  
Candy (Red if possible)

## A CULTURAL TRIP IN 1939

### To Soothe the Savage World

"Music," it has been said, "is the universal language of mankind." The charm of melody knows no barriers of nation or tongue. It is not strange, therefore, that a gigantic musical schedule should form a vital part of the activities of the New York World's Fair, called "The World of Tomorrow"—an enterprise in which eighty to ninety nations will participate officially, a gala event to which visitors will throng from every part of the globe, and which is dedicated to international amity and peace in "The World of Tomorrow."

To bring the best of European orchestras and soloists to New York, a fund of \$1,200,000 is to be set aside, according to *The New York World-Telegram*. Opera companies from Paris, Glyndebourne, and Budapest have already agreed to perform. Part of the fund will be used to air condition the Metropolitan Opera House and Carnegie Hall. The Hall will be fully and comfortably utilized during the summer months. The more intimate Steinway Hall will also probably be actively used during The Fair season. In addition to musical programs, Steinway Hall will feature an art exhibit, and the personal stamp collection of Theodore Steinway.

Major La Guardia of New York calls the World's Fair musical program, one "the life of which has never been presented anywhere, at any time, in the whole world." The musical calendar will include six months of opera, symphony, solo, choral, and folk music, and ballet. America will provide the opening event, a "Young Cycle" with the Metropolitan Wagnerian cast, starring Kirsten Flagstad and Lauritz Melchior. National Music Week, the first week in May, coincides with the opening week of the Fair, and will be observed at the Fair's music building.

### Crossroads

And so, more than ever before, New York City is due to become, in 1939, one of the greatest centers of international travel. Many signs of the oncoming flood of foreign visitors to The Fair are beginning to appear. The French Line is scheduling a special cruise from France, and the London office of the Canadian Pacific reports a deluge of inquiries from prospective British visitors. Both the Holland American and the Cunard Lines will have new superliners afloat to send about twenty thousand of its children to spend a week at this great international exhibit of the promise for peace and progress in "The World of Tomorrow."

Preparations are also being made to serve a greatly increased number of tourists from New York to the countries of Europe, to South America, Newfoundland, Bermuda and the Caribbean country. New York has always been the principal jumping off place for world travel by Americans, and it is expected that many who come to the Fair, especially Westerners, will seize the opportunity to take those ocean trips they have always wanted, while in the East.

In the intermingling of nations at the Fair, we Americans will see the beginnings of a superb movement for peace and progress. We will see the examples set by foreign countries in visiting this country. Many of us will want to return the favor, and go to Europe, Australia, and South America, and Japan, and, in its promise for the future, as predicted by The Fair. Spurred by the international flavor of The Fair's musical programs, real music-lovers who can afford it will be eager to hear the national opera of France and the operas of Italy, the ballads of Wales and Scotland, the beautiful music at Bayreuth and Salzburg, or the distinctive folk rhythms and harmonies of the Latin American countries.

Thus will the New York World's Fair become, for the time, the vital crossroads of the world in every sense—a center for the exchange of ideas, sympathies, and hopes of the peoples of every tongue, of art and music and industry, and of friendly visitors, from all lands.

### You and the Fair

That readers of *THE ETUDE* are going to be well represented at The Fair, and in the subsequent ocean trips, cannot be denied, on reading the many inquiries that are coming to this department after the January announcement.

One reader writes, "Your article on the World's Fair proved most interesting and gave me the idea that I had better 'put in my oar' early. I like to go elsewhere, plan to attend the Fair and would like some information on a suitable place to stay. Do you know if there will be rooms available in private homes close in? What are the best hotels in the down town section at moderate rates? Also what hotels are for women only, and what are their rates?"

A Canadian *ETUDE* reader says, "I expect to participate sometime in June, as a member of the Schubert Choir of Brantford, Ontario, who are asked to sing in the Fair." What a glorious opportunity—to see the Fair, and to be a part of the musical life!

All sorts of family groups are planning to go and they write: "My mother and I are coming to New York for the Fair." "Special electrical displays on features will interest us beyond, who will accompany us?" "We will be a group of three adults and one child."

These readers who have not yet written, or who require further information, should direct their inquiries on The Fair, or other trips taken in conjunction with the Fair, to the *ETUDE* TRAVEL EDITOR, Suite 613, 350 Madison Avenue, New York City. You know you want to come. And don't forget that ocean trip you have always wanted to make. Why not start your planning now?

# Shopping for Charm



with Theodora Van Doorn

## Concert Make-up

### SYMPHONY IN CYCLAMEN

Recently I watched a young person don a hundred-year-old plumb colored satin dress, which also happened to wear at point. Miss Elizabeth Barrett Browning was a masquerade. Her usual high coloring paled perceptibly, which necessitated artificial stepping-up to get a proper blending with the costume.

Plum-colored shades that have a blue cast to them, whether they be pink, lavender, red or grey, are sometimes trying, even to the youngest and freshest of complexion. Care should be taken that the lighter makeup is used when wearing these attractive colors. This care is even more needed by the performing manicurist who is expected to present a perfect picture on and off the stage.

Since a knowledge of platform make-up is one of the manicurist's "musts" and since Elizabeth Arden is the leading advocate of harmonized stage make-up, I consulted with her for her opinion on "Cyclamen," of which I feel is the perfect complement of the new blue-toned pastels and deeper shades. (This make-up is also very lovely with white.)

Miss Arden recommends that all make-up should be put on the skin when it is absolutely free from grease, and so we started this month's make-up test with a thorough cleansing, followed by a "dry-up" lotion, which is a cinch! Regard that she has a plenarily swift action, leaving the skin ready for the "Le de France Lotion." For Concert, use a dark rose shade, and as special, heavily all over the face. Be very wary to apply this with a pad of absorbent cotton that has been previously mustined in cold water. This pad aids in getting the base perfectly and evenly distributed.

Two shades of eyeshadow are used by Miss Arden; especially when combined, they say these are a less "pointed" look to the eyes and certain minor shadows. For example, if the eyes protrude, a dark blue shadow with brown and a darker blue, will bring them forward. In the Arden Atelier, all of the shadows are put on with a camel's hair paint brush, making the very best.

This brush is easier to use than the fingers, and I recommend it strongly to all who must make up for public appearances. (It's good for private appearance, too!) To make up the eyes, start from the center of the eye, going outwards, the dark brown, up and out, following the line of the eyebrows. With the second shadow (blue-green for normal eyes), paint a chinaman's slant from the center of the eyelid. If you want to know, where to get the right kind of a brush, write me.

Now using *Rouge Cigarette* for the cheeks, bring the color high back to the hairline (after rounding the cheek bones of face), under certain arches (cheeks) that are under the eye, and the color well around the outer edge of the eye. This will eliminate those dark, red and watery-like paint that are too strong (yellow) with *Nude and Seven Foundation Cream*, in a color to match the lighter portions of the skin. This is also fine for the women with very small eyes, as it tends to make them appear larger.

Since blue eyeshadows are indistinguishable this

year, they should be nicely trimmed, not plucked. Brush your eyebrows slightly, and bring them low across the top only. If your eyebrows need darkening, or lengthening, use either a crayon pencil (or pencil stick) with cream. Use this pencil with an oil paint, and with a camel's hair brush, put in what is needed.

To keep this make-up fresh and clear, and to give enchanting warmth to the face, in this type of powder are shaded on beauty. First use "Illusion" in a pink, if your skin is sallow; or the color suited to you, if normal. Over this, use "Creme" powder in a darker shade. (Special shades are also available.) Blot away the surplus. Never rub or scrub the powder; pat it on heavily for the best results.

Now with a brush, paint on "Cyclamen Dust" in a light shade, create a mixture on the brush with the lipstick, will impart an intriguing, glistening quality to the lips. Mask your upper lashes only, using a nearly dry brush. If you haven't enough mascara, add a touch of some color (Cigarette) with a rabbit's foot.

Your nails can either match your rouge exactly, or be of a mental shade.

Be sure and always practice your makeup, and brightly highlight major several times before you plan to wear it. In this way, you will know just how much of each color is right for you.

Silken gloves are a must in a dilemma when you want to wear whatever color you wish to wear, you can always find out from Theodora Van Doorn, Room 614, 350 Madison Avenue, New York City.

## MIND YOUR

### PLATFORM MANNERS

While attending a concert of the Singers' Club of New York a year ago, I was delighted by the beauty of the makeup of Jane, a dancer, who was guest artist. But I had graciously agreed to the entire requests of the audience who had asked for several of his well-known and lesser known numbers in the performance. When I was asked to do these numbers in the performing members of the club, whose guest was such a wonderful contribution for his co-workers as impressed his audience and his fellow singers, that the applause stopped the concert.

Such hands, electricians and all those who are not before the muscles even step on the platform, should be the possessors of any platform make-up. The good will and mutual assistance is sought by every noteworthy performer, for a misplaced or wrongly colored light, or a badly fastened piece of stage equipment, can easily bring down the most refined performance of a show. A smile and a friendly greeting will do much to gain their cooperation. Should you find that lights are not needed, tentatively hold your hand instead of command, will bring a more kindly attitude with your ideas. This kindly attitude is, of course, just as friendly to you, because you will be let in on your secret, and will be greatly assisted and at ease upon receipt of your "temperature" (your own compunctions). If you are sold, it is an integral part of the entire unit.

(Continued on Page 144)

## Behaviourism

### New Charm Aids



### NEED A LIFT?

In England, the word for elevator is "lift." I suppose that is where the expression "it gives you a lift," used by a famous manufacturer of cigarettes, had its origin. Behaviorism treats the countenance, even dignitaries and your subordinates, more kindly when they want their eyes to appear at their very best, but have had no time for their regular rest period. You can still have that fresh, restful look, by using a splendid new discovery in the form of a domino-shaped, saturated piece of felt, which when left over the eyes for from ten minutes to half an hour, exhilarates and refreshes the whole eye area. A *Eye-Lift*, used as illustrated, releases a special formula that is said to be most beneficial to eyes that look old or fatigued, since it has a pleasantly astrangent effect on the lower eyelids and eyes. The *Eye-Lift* can be used over and over again. The price of \$200 for a jar of 12 is very reasonable. Once you have enjoyed the results of this remarkable, effective "lift," you will wonder why you didn't use it long ago. You won't "need a lift," you'll *have* one, knowing information on request.

### MORE WEATHER AHEAD

To clean the wind-ravaged complexion and to protect from further rough treatment, *Confidential Travel Olive Oil Cream* is just what you need. It is an all-purpose cream. You will understand, however many Oils, Apple green cream, etc., write me for *Confidential Olive Cosmetic Soap*. Which is body soap as well, can still have a smooth, unclipped complexion. Through the *Etude* February and March have placed a special offer on these products. The cream is sold in 5oz and 10 oz size jars. The soap is in 1lb size to furnish you direct—if you can't come to me. Please call upon receipt of the above money order or check.

Space does not permit us to present to you a number of other New Charm Aids, but we will be back with you in the March issue with other helpful suggestions.

Shop by mail through THE ETUDE.

## Character Make-Up

### AMERICANA

Vanilla doodle came to town—yakety month of two years ago. And George Washington and Abraham Lincoln is usually chosen as a fitting time to give operetta, parties, pageants, and revivals what stories are based on the times and lives of these great patriots.

Continental soldier at Valley Forge, Spirit of '76, Plantations down South are other favorite tableau. With the portrayal of these characters, full stage make-up gives you a healthy, ruddy, out-in-the-open look, that is the desire of most ladies had. Then too, young people can take on the appearance of age only with the skillful touch of grease paints.

So when you want to plan a brand-new grease paint practice kit, that M. Smith is about to assemble for amateur use, it surely every type of make-up can be had, composed the green garments, in stick form, to composed the previously mentioned Continental soldier's complexion. The result was most realistic.

Here is how it is done. After you have prepared your grease paint in the usual manner, blend in the order of 1/2 oz. (pink), #4 (vermilion flesh) and #11 (yellow). Add a small bit (if still needed) of #18 (brown) and #19 (blue) the #18 on the cheeks bones brightly. Be sure the eyes with gray or brown lining. Be sure the nose tip does not eat at the jawbone, but continues down the neck and well behind the ears.

When you have, you now have a spleen different types of eyebrows, wrinkles, lines, and so on). There are many forty pages, easy-to-follow directions on how to dress yourself from a youth to a dapper May—Mrs. Major (If you haven't a copy of this helpful booklet, write me for one gratis). For example, to make the eyes appear larger, draw the eyes vertically downwards, painted with a lighter paint which, when blended into the deeper shadows, makes the eyes look larger.

You can study character lines by observing other people; then by trying them over your grease make-up. Thus one can superimpose the information from the manual. Looking into a well lighted mirror, will help you to see your eyes, you will get just about what your audience will get. So to accentuate eyebrows, wrinkles, and eyes, and form smile wrinkles at the sides of your eyes. Rouge your lips sparingly, with #18 carnation.

It is great fun to experiment with your sticks, just as if you were an artist, creating a character in you own. You can remake your own face to suit any part of your character; be it age or character wise. On the stage, The secret is to practice with the grease paint until you have the true value of the colors intended, ordinary bright lights. Special conditions will need special lighting and situations.

Then will all other stage make-up questions be fully answered through the *Etude* as promptly as possible. If you want this to be a real service to you and to me, and in its alliance with the theatre, the pageant and the masquerade. Send your name, address, Van Doorn, Room 614, 350 Madison Avenue, New York City.



# A Magnificent New "The Mikado" in Technicolor

A Cinema Presentation from England Which Accomplishes the Unbelievable

By WILLIAM ROBERTS TILFORD

**F**OR YEARS The Eagle has assailed harmful movies, but it has realized that the moving picture producers are necessarily faced with the problem of making movies that will appeal to the largest possible audience, not those which appeal to a limited few. If a movie with a wide scope can be made, and at the same time excite the interest and patronage of people of taste and education, the production managers had it with delight.

The Director has been hearing reports of the production of a film of the Gilbert and Sullivan "Msalado," made at the Pinewood Studios by Gilbert and Sullivan Films, Ltd., in London, and distributed in America by Universal Pictures. We were, therefore, requested to attend a private showing of this film. We could not conceive that it might not be expulsive and convulsive satire with enthusiasm. We could not conceive that it might not lose some of their precious fragrance in the transfer to the movies. The opposite has happened, and we predict that this film will give us much joy to the chronic Savoyards as to the casual filmgoer.

The first difficulty, of course, was that of adapting the Gilbert libretto in précis. Only the actor, trained in the traditions of the Savoy Opera Companies with the high resources of D'Oyle Carte, knows the great value of this. In the changes particularly, which often tell part of the plot, every blessed word must come out, not merely so that it will be understood, but also so that it will have its proper significance. In this particular, this film should stand as a classic model of direction. There has never been anything like it.

Musically, the production, while varying here and there from the original, is altogether superb. Imagine having "The Mikado" done with the accompaniment of the London Symphony Orchestra, and with the real D'Oyly Carte charts. All this is accomplished without taking liberties with the text or scene.

The brilliant Japanese setting gives room for a great variety of scenes that are as thrill, even in these days of thrill. Great wisdom has been shown in the selection of Victor Scherzer as Director. Scherzer has been born in Pennsylvania, his father the descendant of an old Viennese family, and his mother, Pauline von Weber, a descendant of the great Composer. He studied violin, and a concert violinist. Victor Herbert was his godfather. He studied violin with Henry Schrader and Eugene Ysaye and wrote many scores for moving pictures in Hollywood, including the first film operetta, "The Love Parade," for Jennifer Mac Donald and Maurice Chevalier. His most popular score, among doublets, is *Marchette* (it sold 4,000,000 copies) and *Our Night of Love*, one of the most favored in Europe, and

Tschimmler was under the direction of the Virginian, George Kullmann, who is the leading expert in the art of cast singing. John Barbirolli, the English Grand Opera singer, trained by Jean de Reszke, also has made finds in his day and generation. He was the *Makabu* in the Wimphen *Annie* production in New York, in 1926. Kenny Baker, another American born in California, as *Nanette*-*Pon*, proved a real find. He is one of the most popular radio singers in the United States. Martin Green, as *Kiss-Kiss*, is infinitesimal. Born in London, the son of a famous singer, he became a member of the D'Oyly Carte cast and has made a huge success. The other two, Gilbert and Sullivan, ruled.

A member of the D'Oyly Carte Company since 1902, he is his company's musical director, and in this plan, as *Josephine*, he is a masterpiece.

The *Snow-White* of the film "The Mikado" is a Silesian girl, Dainty, delightfully and exceedingly pretty, she brings rare charm to the picture. *Pitti-Sing* (ElizaBeth Pastray) and *Peep-Bo* (Kathleen Nagley) are both English girls, who seem to have been destined by birth to have a rôle in the nimbishole triv, *Three Little Muffs from School*.

Mr. Molineux, the manager of the Royal Opera House, Covent Garden, has engaged Mr. G. W. Smith, the author of "The Mikado", to write an opera, to be done by those famous partners. It was presented by "The Sorcerer" (1878), "The Pirates of Penzance" (1880), "Pattence" (1881), "The Sorcerer" (1882) and "Princess Ida" (1884). These works were given first by Richard D'Oyly Carte, at the Savoy Theatre in London, and adduced have since come to be known as Savoyards, of which there are thousands on both sides of the Atlantic. Philadelphia, for instance, has maintained a "Savoy Opera Company" for years. It is composed of highly talented amateurs and some professionals, infected with the Gohier and Sullivan germ. A production is given every year in the summer of Music.

at the Academy of Music.

W. S. Gilbert, who was born in Soho, London, in 1844, the son of a music-teacher, was one of the keenest of English wits. His mind sparkled like a cross current on a high power line, and his humor is just as funny to-day as it was fifty years ago. Once when he was asked his opinion of a certain man whom he did not like, he replied, "No one could possibly have a higher opinion of that man than I have, and I think he is a droll little beast." Sullivan caught the humor of Gilbert and put it to deathless tune, and the words indicate that this fresh and original hymn of "The Mikado" stands well to bring about a revival of the wonderful farce which greeted these works in the Eighties. No longer can people, who revel in real fun and like to have it combined with healthful settings, expert acting and incomparable music claim that the comic masters are not giving the world their best.

Wauh! ha! "The Mikado"! Here is a real treat in store for you.

For more information, contact the author.

# THE FORWARD MARCH of MUSIC

A Department Providing the Study-Basis for a Broader Musical Background

## WISE PIANO INVESTING

WE HAVE just recommended the purchase, for two hundred dollars, of a good piano after thirty years old. The instrument had normal use and showed slight damage. One of the ivory keys had to be replaced and the ebony veneer was "checked"; that is, it was crazed all over with little lace-like lines which do not show at all if one stands a few feet from the instrument. To refurbish the case was not thought worth while, as we knew the piano had been expensive.

We examined the piano for tone and general playability, but we did not examine it for mechanical or technical defects.

We had an expert tuner, a real piano maker, do that, and he certified that with repairs the instrument could be put in really fine condition. It is always unsafe for a musician to pass upon the state of an instrument. Only an expert piano tuner can recover irreparable damage.

The piano had been had "normal" use and care. It "stood" the piano with repairs and carting, two hundred and seventy-two dollars. It was a real and somewhat rare bargain. Most pianos of such age have been overused and abused; and it is a risk to buy a second hand piano unless it is certified by a responsible dealer. If I had bought a legitimate dealer or an auction house, the price would have descended, might have cost two hundred dollars.

The point is that the piano was a superb instrument when new, one of the finest instruments made. It had stood the test of time and still had ten years of good value in it. The piano cost when new about \$100. The purchase price, after thirty years wear and tear, was \$272. Therefore it cost the owner of the piano for thirty years use only \$928.00 (without the relatively small cost of upkeep), or only a little over fifty cents a week and all the time the owner had possessed a really fine instrument. There it stood, eloquent of the years of joy it had given its owners. Who knows how many weddings it had seen? What solace it had brought to those in sorrow? What refreshment it had given to weary workers? How many happy fingers had climbed into the musical world over its keyboard? Compare its cost with that of an automobile at a similar purchase price. The motor car had to be a mighty good one if it did not part company with its owner at the end of five years. Generally speaking, pound for pound, and dollar for dollar, an automobile costs about six times as much per "year-year," and almost twenty times as much per "upkeep-year" as a piano.

Strange, isn't it, that many who in some way contrive to buy an automobile for anything from \$600 to \$1200 hesitate at these figures for a piano. Yet the piano is always relatively far cheaper. Not everyone is able to pay \$1200 for a piano even when the cost is spread over thirty years. The objective is to always try to spend that sum which one can rightfully afford and then make a point to deal with a legitimate dealer. Do not expect the very commercial dealer to "stand up" and do not let anyone try to convince you that it will. Such piano fills a big need for those whose means are limited and can buy no other piano, even more so than the fine automobile, is by far the cheaper. There are thousands of pianos at ten years of age that could

## MONTHLY MUSICAL CULTURE QUIZ

After each question in parentheses will be found the number of the page in this issue upon which may be found the answer to the question. Let each question count for ten points. After you have set down your answers, correct them by referring to the page indicated. Then credit yourself with ten points for each correct answer. Total this amount and you will have a revealing estimate of your general musical knowledge.

1. Where was a famous evidence of prehistoric art found in Spain? (Page 77)

2. Who was the teacher of the great American baritone, David Bispham? (Page 124)

3. What did Henry Ford have to say about making money? (Page 78)

4. Was the Gregorian Chant sung accompanied or unaccompanied? (Page 123)

5. What did Cardinal Mercier describe as "the intrinsic aim of art"? (Page 81)

6. What American university orchestra toured Europe last year? (Page 91)

7. What great tenor of the past will be the subject of a new movie? (Page 82)

8. Who wrote one of the earliest keyboard methods, "The Art of playing the Clavecin" (L'Art de Toucher le Clavecin)?

9. Did Shakespeare make many musical errors in his plays? (Page 85)

10. When should the music pupil come? (Page 93)

11. How did the composer Lully injure his foot? (Page 86)

12. What is an authentic cadence? (Page 90)

## EXPANDING YOUR CULTURAL AND MUSICAL LIFE

By Joel Anderson

BOOKS are like music in that they must appeal to a great variety of tastes, degrees of appreciation, and life experience in education, travel, contacts with men, women and affairs. Therefore, your counsellor, in endeavoring to select those books which "the average reader of *This Etude*" (if indeed there is any such) would most likely peruse with the expectation of extending his culture and grasp of life-to-day, has had the valued advice of practical trained librarians.

Among the books which appeared in the holiday season are two entertaining and somewhat sophisticated pictures of New York city, "*The Tales of a Wayward Boy*" by Frank Case (Frederick A. Stokes Company), a veteran, but very lively hotelman who has known everybody. Its interest to readers of *This Etude* lies particularly in the fact that the general understanding友善, while sparse. The Algonquin (Hotel), found himself running a kind of incubator for genius political, dramatic, literary, musical and otherwise. He gives a very extraordinary first person cycling of many of the most interesting events of the last twenty-five years. Of course, a very large part of the book has to do with hotels, particularly his own extraordinary hotel, and of its notable human phases. But New York is the largest hotel metropolis in the world. Over a third of million people sleep nightly in New York hotels. Mr. Case's very interesting record is full of witticisms of the day and quite great. For instance, when Godwin was asked his opinion of a recent composition of a very mechanical composer, he said "It sounds as though he had written the fingerings first and then put in the notes."

The other book about Godwin bears the possessive title, "*Cecil Beaton's New York*" (J. B. Lippincott, \$4.00), and is by the British born English artist and photographer, Cecil Beaton, whose portraits of the Duke and the Duchess of Windsor attracted wide attention at the height of the international romance which still keeps many rubbing their eyes. Mr. Beaton is highly philosophical and with many anecdotes for his years. With his gay apparel, and photographs, it is what the author obviously hoped to make it, smart and decorative. On the whole, we feel that Mr. Beaton's less saw more accurately than has pen, that he wrote about things as he wanted to see them. The camera tells better. Witness the following quotation, "The American has no food everywhere, but comparatively few meals are served at home." Even in New York this is probably true. In America about thirty-five percent of the population dine elsewhere. America is a large place, and Mr. Beaton has only penetrated the cube. It is difficult to try to make the point representing the whole. Charles Dickens, for instance, when he visited America in 1842, was obsessed on prison reform, as the chapter in his "*American Notes*" upon largely in the city of Philadelphia, is given over readily to the Eastern Penitentiary. One was forced chiefly by its grim prison.

(Continued on Page 132)

Readily to the Eastern Penitentiary. One was forced chiefly by its grim prison. (Continued on Page 132)

## KEEPING PHYSICALLY FIT

Kerchoo!

THOSE gas-and-explosion scenes followed by the shrill screams of noise blowing that you hear outside the house from October to April have their humorous, boisterous side. When one of the family is rendered inarticulate by a "cold id de dose," one's apt to be the object of some good-natured banter. Yet we all know that the dangers of serious complications put the common cold among the most treacherous humanills.

Take, for instance, so seemingly innocent a feature as a cold. Like sound nostrils with all the pressure your lungs can muster, you force quantities of germs, mucus deposits into the delicate mechanism of the middle ear. Thus, your risk involving the ears in winter started as an ordinary cold-cold. Everyone has experienced the temporary sensation of deafness that so often accompanies a severe cold. Even partial impairment of the hearing will be doubtless and for those of us who rely largely on music as our medium for the expression and enjoyment of beauty. The tragedy of Beethoven is a case in

For securing greater breathing comfort with a stopped up nose, your doctor or pharmacist can recommend any one of many inhaling devices, both in home and pocket sizes. To reduce danger to the ears following a cold, one nostril should include the rule: Blow one nostril at a time, and blow gently.

Self-absorbent tissue paper handkerchiefs, which are used once and easily disposable, have a number of advantages for the cold. The tissues provide a means of expectorating without spreading contagion in public and semi-public places. Use of the same cloth handkerchief several times causes a burning red inflammation around the nostrils. An endlessly annoying nose will begin to put a strain on your humor handkerchiefs, and your supply of linen drenched handkerchiefs. A clothes hamper full of the household to contagion. Paper handkerchiefs seem to offer the solution to all of these problems, and your supply can be conveniently increased during a long illness by tearing the tissues in half. Compared to a mouthful variety of tissue paper handkerchiefs.

### Two Seasons in One

SINCE colds are highly contagious, it's an unfortunate fact that the cold season and the busiest music season coincide so exactly. As a amateur or a performer at all winter months, or as a teacher, facing the number of pupils a day, you are constantly exposed to colds, which may seriously curtail your important musical activities.

Vocal and wind instrument performance are all too easily paralyzed by a cold, and the "pop" induced by any sort of practice, study or teaching is strictly out. The teacher cannot safely continue to see her pupils while she is down with a cold. Once one has a cold, it is unsafe for his own sake immediately, in a large gathering, to sing.

In view of the added risks and disabilities, music lovers ought to give particular attention to minimizing the chances of contagion in every way possible without limiting

(Continued on Page 141)

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Words and Music by R. M. STULTS  
Espressivo

**Andante**

Oh, an-swer me a question, love, I  
Oh, tell me that your heart to me is

My heart for thee is pin-ing day by day;  
Re - peat to me the sto - ry ev - er new;

Oh, an-swer me, my dear-est, an-swer  
Oh, take my hand in yours and tell me,

Hold me close as you were wont to do.  
Is it joy to thee when I am near?

Whis-per once a-gain the  
Whis-per o'er and o'er the

sto - ry old, The dear-est, sweet-est sto - ry ev - er told; Whis-per once a-gain the sto - ry  
sto - ry old, The dear-est, sweet-est sto - ry ev - er told; Whis-per o'er and o'er the sto - ry

Tell me, do you love me?

**Tempo di Gavotte**

*f*

Tell me soft-ly, sweet-ly, as of old! — Tell me that you love me, For

*f*

rall.

*mf a tempo*

that's the sweet-est sto-ry ev-er told. — Tell me, do you love me? Whis-per soft-ly, sweet-ly, as of

*f*

rall.

*mf a tempo*

*cresc.*

*old,* — Tell me that you love me, For that's the sweet-est sto-ry ev-er told. —

*pp*

*cresc.*

*dim.*

*p roll.*

## HOME TO THEE, LORD

DANIEL S. TWOHIG

IRVING A. STEINEL

Larghetto

Man of Sorrows, dost Thou hear me On Thy

*mf*

*poco rit.*

*p a tempo*

*cross im-pa-nel'd there?* Man of Sorrows, wilt Thou hark-en? Send an answer to my pray'r.

Here be-neath Thy cross I'm plead-ing, For Thy cross my sym-bol be. And I know that it will guide me Home to  
*mf l.A.*

poco rit. *z*  
 Thee, home to Thee, Man of Sorrows, didst Thou

poco rit. *a tempo* *f* *mf*  
 call me? Bid me come and fol-low Thee: I, who caus'd Thee bit-ter an-guish, I, who made Thy Cal-va-ry.  
*cross*

When my steps grow weak and fal-tor, When my sin-ful eyes can't see, Take my hand, dear Lord, and guide me Home to  
*dim.*  
*l.A. dim.*

Thee, — home to Thee, Take my hand, dear Lord, and guide me Home to Thee, Lord, home to Thee.  
*poco rit. z*

## PRELUDE IN D MINOR

ABRAM CHASINS, Op. 13, No. 5  
*Arranged for Violin and Piano by Michael Press*

**Andante M.M. ♩ = 92-100**

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# BY THE LAKE OF GENNESARET

## MEDITATION

*(Swell: Strings  
Great: Soft S Flute  
Prepare | Choir Nazard, Flute and Clarinet to Sw.  
Pedal: 16' to Sw.)*

ROLAND DIGGLE

**MANUALS** Andante expressivo *Sw. Gt. D* *S. Ch.*

**PEDAL** *Ped. 4-3*

*poco rit.* *repeat with D<sup>b</sup> French Horn* *(after D. S. only)* *Sw. F.* *Fine*

*Chorus* *Sw. add Sub. Coupler or Sust. 16'* *French Horn Gt. C<sup>b</sup>* *poco appass.*

*a tempo* *Chorus off*

*Ped. to Gt.* *Sub. or 16' off* *poco rit.* *Ped. to Gt. off Cpl. to Sw.* *Gt. D Sw. D. S. S.*

# SARABANDE

FROM SIXTH SONATA FOR VIOLONCELLO IN D MAJOR

J. S. BACH

Lento M.M.  $\text{d} = 72$

SECONDO

The musical score consists of six staves of cello music. The key signature is D major (one sharp). The tempo is Lento (M.M.  $\text{d} = 72$ ). The movement is labeled "SECONDO". The dynamics and articulations include *p*, *pp dolce*, *cresc.*, *poco cresc.*, *poco ritard.*, *p dolce*, *pp*, *cresc.*, *f*, *p*, *dim.*, and *pp*. The score features various bowing patterns and slurs.

# MAZURKA

Moderato

SECONDO

HERBERT SANDERS

The musical score consists of two staves of cello music. The key signature is A major (no sharps or flats). The tempo is Moderato. The movement is labeled "SECONDO". The dynamics and articulations include *f*, *mf*, *Poco ritard.*, *pp*, and *D.C.*. The score features eighth-note patterns and slurs.

SARABANDE  
FROM SIXTH SONATA FOR VIOLONCELLO IN D MAJOR

PRIMO

J.S. BACH

Lento M.M.  $d = 72$

*p espressivo*      cresc.

*pp dolce*      cresc.      dim.

*p*      *mf*

*mf*      *mf*      *poco cresc.*      *f*

*p dolce*      *pp*      cresc.      *s* — *p*      dim.      *pp*

MAZURKA

PRIMO

HERBERT SANDERS

Moderato

*Fine*

*D.C.*

## PROGRESSIVE MUSIC FOR ORCHESTRA

## MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER  
Orchestrated by  
Louis Adolphe Coerne

**Tempo di Marcia**

Tp.

Violin

Piano

(Do not play if there is a Trumpet)

Fine

Tp.

Fine

p

D. S.

mf

p

**CLARINET** in B $\flat$   
Tempo di Marcia

## MARCH OF THE BOY SCOUTS

G. A. GRANT - SCHAEFER

Sheet music for Clarinet in B-flat. The tempo is marked 'Tempo di Marcia'. The key signature is B-flat major (two sharps). The music consists of four staves of musical notation. The first staff begins with a dynamic of *f*. The second staff starts with *ff*. The third staff starts with *p*. The fourth staff ends with *D.S.* (Da Capo). The piece concludes with a 'Fine' at the end of the third staff.

**E $\flat$  ALTO SAXOPHONE**  
Tempo di Marcia

## MARCH OF THE BOY SCOUTS

G. A. GRANT - SCHAEFER

Sheet music for E-flat Alto Saxophone. The tempo is marked 'Tempo di Marcia'. The key signature is B-flat major (two sharps). The music consists of four staves of musical notation. The first staff begins with a dynamic of *f*. The second staff starts with *ff*. The third staff starts with *p*. The fourth staff ends with *D.S.* (Da Capo). The piece concludes with a 'Fine' at the end of the third staff.

**TRUMPET** in B $\flat$   
Tempo di Marcia  
Solo

## MARCH OF THE BOY SCOUTS

G. A. GRANT - SCHAEFER

Sheet music for Trumpet in B-flat, Solo part. The tempo is marked 'Tempo di Marcia'. The key signature is B-flat major (two sharps). The music consists of four staves of musical notation. The first staff begins with a dynamic of *f*. The second staff starts with *ff*. The third staff starts with *p*. The fourth staff ends with *D.S.* (Da Capo). The piece concludes with a 'Fine' at the end of the third staff.

**CESO**  
Tempo di Marcia

## MARCH OF THE BOY SCOUTS

G. A. GRANT - SCHAEFER

Sheet music for Cello. The tempo is marked 'Tempo di Marcia'. The key signature is B-flat major (two sharps). The music consists of four staves of musical notation. The first staff begins with a dynamic of *f* and includes the instruction 'sempre staccato'. The second staff starts with *ff*. The third staff starts with *p*. The fourth staff ends with *D.S.* (Da Capo). The piece concludes with a 'Fine' at the end of the third staff. The notation includes various slurs, grace notes, and dynamic markings like *pizz.*, *arco*, and *mf*.

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LITTLE BROWN BEAR

BERNIECE ROSE COPELAND

Grade 1.

Moderately M.M.  $\text{♩} = 120$

Sheet music for "Little Brown Bear" in 2/4 time. The melody is in soprano clef, and the bass line is in bass clef. The lyrics are:

*Little Brown Bear, snugly and warm,  
What would you do if your coat should be torn?  
My mother mends mine with needle and thread, But I guess you grow your own patches instead.*

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Grade 2.

Lively M.M.  $\text{♩} = 60$

HAPPY HANDS

CYRUS S. MALLARD

Sheet music for "Happy Hands" in 3/4 time. The melody is in soprano clef, and the bass line is in bass clef. The lyrics are:

*10  
mf  
20  
p  
30  
f  
40  
mfp  
Fine  
p  
35  
45  
rit.  
D.C.*

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Grade 1½.

# THE MARCH OF THE TIN SOLDIERS

FOR LEFT HAND ALONE

In strict time M.M.  $\text{♩} = 120$

MILDRED ADAIR

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Grade 2½. Gayly M.M.  $\text{♩} = 132$

# SQUIRRELS AT PLAY

OLIVE P. ENDRES

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# THE VALENTINE

Grade 1½. *Moderato M. M. J = 160*

HELEN L. CRAMM, Op. 35, No. 5

*Eyes of blue 10 are always true; And so I choose a blue 15 heart Tb  
send, my val-en-tine, to you, That you may know my true heart.*

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# A BIRD CALLS IN THE WOOD

Grade 2. *Giojosoamente M. M. J = 152*

BERNARD WAGNESS

*p 10 a p 20 cresc. rit. 20 a tempo*

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## FIFTY YEARS AGO THIS MONTH

CALVIN B. CADY, a while influence in early American musical life, gave this vigorous passage on "Technical Development" and its mission in music.

"When we speak of technical development we usually think of muscles and nerves operated upon and subdued by will, made to perform certain motions, or made able to perform motions. This is a very limited view. Broadly conceived, it involves the understanding of all fundamental power-augmenting motion, thought, will-and the spiritual living. These are not, however, many separate elements to be brought into unity, as our textbooks would lead us to think, for this unity already exists by virtue of the unity of being. But what we must do is to develop the consciousness of this unity through the expression of itself in art forms, which are therefore forums."

"A study of technic, then, involves the consideration of the unity of the spiritual, mental, and physical, in the order of cause-

sation—truly a large subject and worthy of the most exhaustive study. Its practical realization on the part of a student means the highest knowledge and control of self. In fact, this is too large a subject for consideration at the present time, and we must confine ourselves to the relations between the mind and body, physical activities, to show that physical activities are the exponents of definitely definable mental activities; that physical technic is the exponent of a clearly definable mental technic, and that therefore any true development of physical technic will be secured rationally only through the mental—the causal technic.

"In the relation of these two factors, what is the primary function for the manifestations of the primary? Is it the mind or nerve? Not both! There are secondary and tertiary germs ready for thought emission; what is termed nervous force. Muscular energy is the manifestation of molecular action, induced by this mysterious agency, nervous energy."

### Lessons With Ossip Gabrilowitsch

(Continued from Page 89)

I wrote him a letter urging him to come to my city, he replied he would; and, when he returned to Berlin, I heard him for the first time in recital.

#### An Epoch Making Occasion

Truly uplifting moments do not come every day in our lives, and so they are all the more treasured in one's memory. This recital marks the most thrilling episode in my whole experience. I had never heard him before, with orchestra; but this recital was an epoch-making occasion in many respects, and a momentous event in his own career, as Berlin, heretofore, had never appreciated many of the pianists who were popular in America. The Germans frankly did not care for the romantic school of playing. The musical god of Berlin was Busoni; and his disciple, Peters, was a great favorite. Other successful pianists were Schenck, Latsch, Goldschmidt, Godowsky and Elbmann. We were all wondering how Berlin would respond to Gabrilowitsch, who was distinctly of the romantic school of players.

That evening, in Beethoven Hall, excitement was intense. There was another reason for our excitement, as we were to see his lovely bride for the first time.

When Mr. Gabrilowitsch proceeded to play it was a revelation to me. Never before had I heard the piano sing like that, and never had I seen an audience so en-

tuitually worked up. Such poetry and such temperament! His classmate in the *Paramount Services* of Mendelssohn was well excited that we clutched each other. There was a moving simplicity about it all. None of us could sleep that night, we were so

The critics lavished the most unqualified praise upon Mr. Gabrilowitsch, and his triumph over Berlin was complete. I have often pondered over his success in winning Germany over to romanticism in piano playing, and it seems that this was partly owing to the fact that he was a pure degenerated German. He always sought the truth, the very soul of the composition, and his creed was simplicity and sincerity in interpretation. As I had already known from the class room, he was a past master of balance and proportion and had no patience with superficiality. That, of course, included sentimentality, which is an artificial distortion of the real thing. He was able to touch the hearts of the Germans because the feeling in his music was deep and real; and, when he possessed a fiery temper, as in all his playing was backed by the repose which he regarded as essential in putting an audience under a spell. The combination of consummate taste with inspiration made him an especially safe model for us to follow.

(To be continued in *THE ETUDE* for March.)

### Musicians Should Read History

By ARTHUR O'HALLORAN

THE AMERICAN SINGER, David Bispham, enumerating ten factors of prime importance to the student of singing, placed "general education and culture" first of them. This applies equally (possibly more) to the average music student of the present day, who reads much including history. By history we do not mean "musical history"; important and necessary as this is to musical culture.

History has played an impressive part in musical composition, having influenced Beethoven, Chopin, Liszt, Wagner, Elgar, Shostak, MacDowell, and others, in many of their works. A good knowledge of history helps towards both the understanding

and enjoyment of many of their compositions.

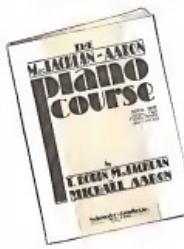
Takes, for instance, the "Sobelman" and the great *Parsifal* in *J-Flat* of Wagner; and the eight tone poem of Debussy, the *Saint-Saëns*. Can it be denied that the understanding, enjoyment and interpretation of these works, steeped in national feeling, as not heightened by a knowledge of the stormy and tragic vicissitudes of Polish and Swedish history?

Neither can we conceive anyone making a success of Scott's delightful "Egyptian Suite," unless versed in ancient lore of the Pharaohs.

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# THE SINGER'S ETUDE

Edited for February by Eminent Specialists

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## The Tremolo: Its Cause and Cure

By HOMER HENLEY

**I**N THE DAYS WHEN DAVID BISHOPHAM, the actor—then the last opera idol of London—was studying with William Shakespeare, he began to feel an urge for study in Italy. "Master," said he to Shakespeare, "I must go to Italy to study."

"If you do," replied Shakespeare, "you will come back with a tremolo."

"Even if I must go," rejected the famous bard, "I find that musical destiny would be unfurnished without me. I have the drive of actual study in Italy for at least a while."

"Very well," said Shakespeare; but he smiled when, after two years' absence, David Bishopham came back to him and said ruefully, "Well, Master, I've come back with that tremolo, as you predicted. Now, how long will it take you to cure it?"

"About three years, my boy," replied the great teacher, laughing.

And so Bishopham struggled for a long two years to set his voice right again. He had acquired a bad case of tremolo (they often call it *tremolo* in Europe), in Italy; because the *tremolo* is "the Italian taste." They like the *tremolo*—the Italians. They think it gives to the voice the flavor of grandeur necessary for grand opera. For them it is a direct technique for the expression of the emotions. Without it, the voice (to them) would be like food without salt—tasteless.

And are they, these Italians, so far wrong?

Let us examine the case a little.

The instrumentalists of the orchestra employ *tremolo* for effects of beauty and emotion. The brass and reed players we would do the virtuous of the violin family. Similarly, the vocalists sing mostly eighth or sixteenth—deliberately tends the *tremolo*. Other pretenders believe that the *tremolo* should only grow out of the player's budding artistic consciousness. But they all, these pretenders, believe that the *tremolo* is a definite part of the equipment of every artistic player.

### The Wisdom of Vocal Sages

What say the voice teachers? That is, the good ones?

I think it is reasonable to affirm that they believe a certain amount of *tremolo* automatically accompanies the perfectly free emission of vocal tone, in passages of song where stresses of emotion occur.

But now we have arrived at the point where it is necessary to make clear the difference. There is a very great difference between true *tremolo*, which is permissible and that dreadful bleating sound known as the *tremolo*, which could never be admitted under any circumstances whatsoever. The *tremolo* is in a sense, an exhalation of vocal breathes when it is not carried to excess. The *tremolo*, on the contrary, is produced only under the most unfortunate conditions of throat tension. David Bishopham did not have a *tremolo*—he had an evangelical *exhalation* (which Europe is sometimes *tremolo*) but which, however, can be at times almost as bad as the *tremolo* itself.

The singer might be almost termed a tenor, soprano, alto, or basso, but he is a singer, for nearly all of the great voices in grand opera possess it. It cannot be denied that, in opera at least, the *tremolo* lends itself to the expression of emotional effects. Nor can it be denied that many of our foremost singers, in opera and out of it, employ a degree of *tremolo* that adds little to their artistic stature. On the contrary, it has generally been a fault with them, where and when they spelt a vowel and then, perhaps on account of its having been allowed to grow beyond the boundaries of taste and discretion.

### The Church and Vocal Sins

OUTSIDE THE HALLS of grand opera, the excessive *tremolo* is not found upon the stage, excepting in England, France, and Italy, for example, as is distinctly not encouraged. Church congregations appear no regard is shown immoral. I recall the case of my own pupil, Leontina Corona, now prima donna soprano with the Metropolitan Opera Company. During her three years study with me she sought, from time to time, to eke out her limited financial resources by church choir singing. She obtained first a few *tremolo* "7's," but soon found that she could not sing in any of them; for Corona's voice was of the true grand opera fabric—powerful, emotional, thrilling indeed, and with a pronounced, though not excessive, *tremolo*. She could and did create leafing operatic roles at La Scala under Toscanini; she sang prima donna leads at the Metropolitan, alternating in some of them with Rosa Ponselle. Her son did not mind this type of singer in church. So whence did their *tremolo* always sum up their dangers to his students? It is generally brought about by "open throat" enthusiasm among the teaching fraternity, who have not yet learned that their *tremolo* can be carried to unfortunate extremes.

These two vocal cults, then, are the results of two diametrically opposed caprices. The *tremolo* is the result of overexcitement; the excessive *sobato* of overrelaxation.

And are there cues accustoming to methods which also must be diametrically opposed? Curiously enough, the answer to that mind-stirring question may be found in the curative laws but equally pernicious. Those who graduate the cures which have brought them into being. In both cases the bad habits have resulted from a wrong conception of breath control; which, in turn, in the majority of cases probably arose from trying the writing muscles to balance the breath, and nothing could be more fatal to the

breath-pulling muscles still, which are congenitally more easily free to vibrate naturally than our own armature, so to speak—this, of course, without excessively lending to the voice sufficient color to escape always the charge of coldness.

### Partners in Vocal Crimes

HERE THEN, ARE TWO OBVIOUSLY DESTRACTIVE types of vocal tone. What of the undesirable third?

Greatest offender is the *tremolo*. Second is the excessive *sobato*. Both nearly equally had. Both of them aural outrages to a musical ear. Both outside any laws of recognized taste. And both quite measurable for the excellent reason that they can be cured.

What is a *tremolo*? It is an intermittent vocal sound made by constantly repeated rapid tensions and releases. Exactly like a gasoline engine: a compression, an explosion; indefinitely. But the human sound resembles the heat of a gun.

What is an excessive *sobato*? It is the long, continuous and seemingly unintermittable relaxation of the singing voice, resultant on the relaxed and engendered by singing with too relaxed a throat. Oft, rest? It is easily possible to have, with *too open a throat*; and William Shakespeare always sumpted his dingers to his students. It is generally brought about by "open throat" enthusiasm among the teaching fraternity, who have not yet learned that their *tremolo* can be carried to unfortunate extremes.

These two vocal cults, then, are the results of two diametrically opposed caprices. The *tremolo* is the result of overexcitement; the excessive *sobato* of overrelaxation.

And are there cues accustoming to methods which also must be diametrically opposed? Curiously enough, the answer to that mind-stirring question may be found in the curative laws but equally pernicious. Those who graduate the cures which have brought them into being. In both cases the bad habits have resulted from a wrong conception of breath control; which, in turn, in the majority of cases probably arose from trying the writing muscles to balance the breath, and nothing could be more fatal to the

balanced freedom of the voice.

Just exactly which are those muscles? Just the answer to that, let us turn to the acknowledged models on which the singing world bases its beliefs of what should constitute right singing—the great singers. How do they breathe? Why, precisely alike. All of them. How do I know?

Because I have spent hours with nearly every great singer in the world; and they all have sung for me in private, and shown me and explained for me, and shown me with diagrams exactitude every detail of their singing and breathing processes. And how, then, do they breathe? Very simply. They Shoulders down and back. Abdomen slightly flaring. In making the abdomen inactively forward toward the midline.

Dr. Frank E. Miller, the famous throat specialist, in his book entitled "The Voice," very rightly states: "This forward inclination of the body, which retracts the abdomen, automatically brings about a proper adjustment of the diaphragm, and is the first detail in the correct method of drawing in the breath; and one on which the great Italian masters of *bel canto* insisted."

### That Vital Breath Control

THIS CORRECT POSITION results when the horizontal expansion of the ribs, the muscles of the sides and back. And it is simple; it is just that which is meant held high; if the shoulders are never sufficiently raised; if the body is inclined pleasantly toward the audience; if all these will be maintained while singing; you gain the vital act of singing as do the before 90% of them.

These simple processes balance the breath correctly, because they bring into play the proper muscles, for right breathing, and cause them to adjust their tensions to a modulating undertone; and if the breath begins the business of cutting both *tremolo* and the *sobato*.

The word *tremolo* is used advisedly, as long as it can be cast as quickly as they were formed, are employed to carry on that structure of the foundation of the balanced breath. These devices come under four main headings: Holding back the breath, taking more fully the supporting column, and more firmly in the head cavities. Dwelling more singing or rather than singing in. And the shall, and lonely practice of tonal

Set these four admonitions on your piano where you thought may constantly dwell on them. Memorize them. Think them. De-

### Joys of the "Home Sing"

"I wonder how many of those who think of *wavily intonaz* as something left over from the days of Upton, have ever taken part in a really joyful sing-song. If they had, their views would be quickly changed. If then a dozen together, sing, when a few friends gather round a dressing-room piano, and the room is filled with the perfume of tobacco and perfume, the latest dance tune, *intoz*, the *clips* is not the name. Here are affected, trouble-free, and the whole could *turnz* round on a mere even friendship for each other. So would it be the world over if all could sing. Singing throughout the world would be for man, for world peace, that all the diplomats . . . says that statement have made from one country to another."

Clara Novello Davies.



# THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself

## Enriching Organ Accompaniments

By WILLARD L. GROOM, F.A.G.O.

**A**N ORGAN RECITAL may be one way to earn money on the organ and of organ playing, but it is not the only way. Every church service offers fine moments for artistic achievement in the playing of improvisations, interludes, organ music, and in accompaniments. It is the latter activity that we are considering in this particular instance.

The style of accompaniment to be used is to be based upon recognized standards of propriety, and these have been considered, then, upon personal or individual ideas of aesthetic beauty as it enhances religious worship.

As an illustration, let us cite the case of Gregorian Chant. All the eminent authorities in the field of the chant maintain that traditionally it was sung unaccompanied. They feel that the intrinsic nature of the plain chant is its chief beauty, and agree that where accompaniment is to be used, it must be used sparingly, just enough of a background to give support to the singers when played upon plain foundation stops of the nature of diapasons. In the face of this situation, then, it would seem inexcusable and unreasonable to attempt to "interpret me, the *Mass of the Angels*, or even to "Veni, Sancte" on a Gregorian tone with such gusto drawn as the echo, Cornopean, Vox Humana, Tremolo, or with any use of contrapuntal *obbligato*, no matter how ingenious. Now that we are finding so many uses for the plain song in the various Protestant services, this fact is most significant. There is practically no point in introducing the more modern unless it is to be given the medieval flavor of atmosphere. It is impossible to modernize Gregorian Chant and yet to have it make sense.

There is an interesting story in regard to this point. It is said that Richard R. Terry, late organist of Westminster Cathedral in London, once, in his younger days, made modern four-part arrangements of all the recessional for High Mass, to be sung by a solo quartet. This was well received upon many choirs in England. Later, when he became one of the eminent authorities on liturgical music, he expressed the wish that all of those spurious responses could be gathered up and destroyed.

### Adding New Riches

In THE MATTER OF HYMN PLANNING, with the announcing of hymn tunes and the accompaniment of processions and congregational singing, so much good material has been written that there is little left to be said. One plus of the work, not quite clear in the mind of the organist, is the matter of "filling in."

Now a large number of purists think that the chord of a hymn, as it appears on the paper, is something sacrosanct, and that in no case should it be tampered with. They elevate some effusion of Stainer or Barlow to the pedestal of a Beethoven classic. They think that, if a hymn writer wanted extra notes played, he would have written a special organ score. Now that is exactly what Dr. Nibley did in the case of

*For Thee, O dear, dear country*, and it has been done in many other cases. The fact is that the organist can, in his time of filibustering, even at times they have to play a weezy small organ, or every time they have some need of lending a massive effect to a professional hymn, or for stimulating vigorous congregational singing. The practice of broadening these accompaniments is especially significant in the case of the pianist who comes along as a revisor. If he would find himself to the simple four parts as printed in the hymn book, it would be impossible to stir a large group into hearty singing.

### When Hymns are Varied

IN CHURCHES WHERE FOUR PARTS IS a tradition, a general plan will be followed which is no doubt familiar to all of my readers.

1. For those hymns of a smooth quiet devotional nature, the clear four part score is used with perhaps the addition of sustained bass notes, whose depth is needed.

2. On all hymns, where power and majesty are desired, or on special verses of certain hymns, the chords are filled in, and this must be done cleverly, without altering the general scheme of harmony, unless the choir and congregation are asked to sing louder.

Hymn playing is an art, potent with unlimited possibilities for beauty. When we consider the differentiations possible through changes in rhythm, registration, phrasing and touch, we can understand how some organists make each playing of a hymn a real work of artistic merit.

Many of the changes in the style of

accompaniment can be tabulated. Hymns of a certain type may be announced, with a sustained tablet on a solo stop, such as *Praise Ye the Lord From His Glory*.

verse played with its melody, or a continuation to take care of the alto, tenor and bass parts, played by the left hand and pedal. Strict *tempo* should be maintained, and it should be played in the time at which the congregation is expected to sing it.

A powerful effect, and a very familiar one, can be had by singing the last verse of hymns, such as, *Jesus, Our Help in Ages Past; All Hail the Power of Jesus' Name*; and so on, all in unison, and to accompany these with full chords on the manuals and a ringing counterpoint of approximately the second species on the pedal. It is the discretion with which these various adjuncts are used, which expresses the red mitschand of the player.

At least this can be said, these preparations show some thought and some attempt to bring forth the power of dignity and grandeur of diction, rather than the mere grinding out of hymns in a routine fashion, all on the same continuations.

### A Unique Art

THE ACCOMPANIMENT to Anglican chants must be mostly given out on the manuals, without sixteen or four foot couples. Here is another type of work which is done in a clean and unadorned style, a style set by tradition and those who know best. There are certain of the Anglican chants which can be sung *rotto rive*, in unison, with beautiful effect; and in such cases the

organist may alter the harmony with each verse, shunning, of course, any effects that are too bizarre.

The organ background for anthems and canticles can be studied and turned out with consummate skill and artistic finish. A man like Augustin Episcopat Parish and her splendid accompaniments are the result of careful listening to the organ playing of many of our famous American organists. It is a richer experience than could be gained from any one person.

The simplest *Jubilate* or *Alleluia* can be regurgitated and phrased in such a way as to make it a much finer piece of music than it first appeared to be. Personally, I have found it to be a splendid idea to take a piece of church music to the organist and to reiterate it as though it were being orchestrated for full instrumentation, due regard to balance of parts, volume and dynamics. For some molecules, these hours are to be played by violin. It is in much minute details that one receives so much enjoyment in playing from orchestrations of works of Saint-Saëns and other French empires.

These new suggestions may help someone toward giving that sympathetic touch and cathedral-like atmosphere to church music, no matter how small the church, nor how limited the organs.

## "Do It Differently"

BY DAVID R. ADAMSON

MUSICALLY, many a service consists of an anthem and an organ offertory, work after service? Not so! not reverse that order occasionally.

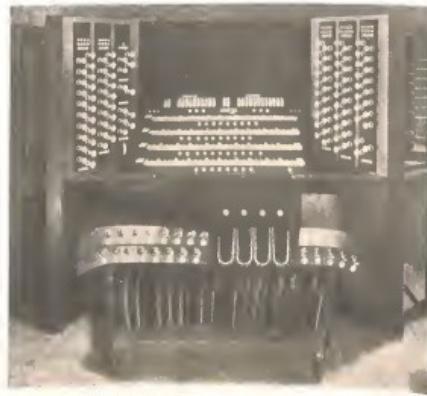
Have the anthem during the offertory and put the organ piece in the place usually occupied by the anthem.

Let me say an *Organ Meditation* on the bell-note, not too long; preparing it carefully, and letting the changes ring that the "pleasing innovation." But prepare it carefully, for it is a great chance to have the congregation really listen to the organ.

If piano and organist play in unison, a veritable old and mine of variety is which lend themselves readily to this combination.

Any piece, in which the sustaining qualities—cadenzas of the piano can be utilized. If a violin is added to this combination, the effect is still further enlarged.

There are many violin solos the accompaniments of which are not at all compatible on the organ. But if the harmonies sustained on the organ, the effect may be notable. Examples of this are the *Madrigal* from "Thais" and the *Saint-Saëns*



Console of the New Organ of Westminster Abbey, London

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## On Obviating Some Mechanics in Organ Playing

By PARVIN TITUS

**H**OW CAN I GET THAT STOP or coupler on? Or, how can I close my left hand at a certain point? These are questions which arise continually in the performance of organ works. The answer is, of course, that there is always a way to be found which will produce the desired result with as much ease and as little interruption to the flow of the music as is expected in the performance of an accomplished pianist or violinist.

By way of illustration, we may desire the addition of a 4' Flute on the third beat of measure 26 in Mendelssohn's *Second Suite*. During the phrasing of the melody, on the second beat the stop is added by the right hand; or, if the desired combination is set on a piston convenient to the left hand, the piston is pushed by the left hand while C on the third beat is played with the second finger.

Gulmann's *Introduction* in G-flat, measure 19, offers another example of good technique in registration. The right hand must be plucked after the third beat, so we take advantage of that breathing point, and of the slight ritardando implied in the music, to add with the right hand a light 8' Flute in the accompaniment. On the next beat the melody (played by the left hand) is phrased, so the left hand adds the same stop or coupler. The original tempo is resumed in measure 20, with no disturbance to the flow, because of a chord progression delayed with regard to strictly musical considerations. A return to the original registration in measure 29 is effected with equal smoothness by the left hand.

Measure 54 of Bach's five voiced Fugue in C (Peters, Book II; Schirmer, Book

III) is a case in which musical phrasing does not occur at a point demanding a change in registration. Here the trick of "play-ing" combination pistons may be used, the left thumb pushing a piston on the Great while the right hand plays the second sixteenth note of the third beat, thus,



No break or interruption in the contrapuntal flow has resulted from the addition of stops.

The organist must train himself likewise to use the right or left foot with equal facility on swell pedals or pedal pistons. In the *Prélude* in F major by Franck, a slight diatonicad in measure 38 will be made by the left foot. In the pedal part of measure 42, high C will be played as an eighth note; the left foot will depress the Great to Pedal reversible during the succeeding rest, then prepare low B while the right foot plays the E-flat on the third beat, thus, giving a perfect forte to the end of the phrase.

Turning to organ stops (if pedal stops are used) should be planned as carefully as changes of manuals or of registration. If a thorough study reveals no alternative, an assistant to turn pages, and even to aid with registration, is infinitely preferable to awkward pauses or painful inaccuracies at crucial moments. Organ music can, and must, sound as if no mechanical problems whatsoever confront the player.



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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE



It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

## The Hand Position Basis of Violoncello Technic

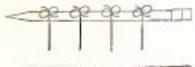
By LELAND R. LONG

MANY TALENTED STUDENTS have been handicapped and sometimes halted in their studies because of lack of attention to the details of left hand position at the very beginning of their work. The importance of forming the proper habits in connection with fingering is recognized by the student, but the necessity of dividing the attention between the bowing and fingering presents a formidable obstacle. After a certain amount of practice on the open strings to acquire familiarity with the handling of the bow, he is immediately concerned with the problem of fingering the notes. The thought we wish to present is that the entire hand and arm position should be the object of his concentration, not the fingering, but the position.

The disadvantages of an unorthodox hand position become most apparent in orchestra work. The student is often placed in the orchestra before he is fully prepared, due to the scarcity of violoncellos in most school orchestras. Then, unable to hear his own tone clearly, except in occasional solo passages, he becomes the victim of the situation in which his talents are of little assistance. Instead of becoming better, he becomes worse, plays out of tune, and ultimately finds himself in the deplorable position of not knowing what ready to apply. The suggestions here given it is hoped may help this type of student to discover his faults and to learn to play more consistently in tune.

Before proceeding to the technical elements involved, the principle goal of the proper functioning of the left hand should be understood. First, the fingers not only must be made to reach all of the notes within the compass of the hand, but also should be held directly above those notes if there is to be any facility in playing. The shortest distance between two points is a straight line, and the shorter the line, the more rapid the traversing of this distance. The four short strokes of a piano keyboard, the thumb and hand, are and imagine the finger board of the violoncello horizontal like the piano keyboard.

Ex. 1



If the fingers are held directly above the notes, as represented in this illustration, short, pistol-like action is all that is required to bring them in contact with the string.

Another fundamental precept requires that when possible the fingers should definitely cover the intervals to be played, either by the natural reach or by the extension of the fingers of the left hand. To a person uninitiated in the methods of string playing, the absence of frets or keys presents an apparent obstacle. Good intonation, particularly in an orchestra where one cannot hear himself clearly at all times, depends largely upon the proper use of the hand in measuring the distance to be played. After a note has been ascended, one's possible reach are readily determined. Applications of this principle are numerous; but it is often overlooked by the beginner. The possibilities involved in the use of this principle are shown here.

### The Fundamentals

VIOOLONCELLO TECHNIC in the positions located on the neck of the instrument is based primarily on two positions of the hand, the *closed*, or contracted, and the *open*, or extended. The terms open and closed are preferable, since they are short and do not sound as complicated to the beginner as chromatic and extended.

The closed hand position consists of a moderate extension of all fingers to form intervals of half steps between each of all are applied to the string. Particular attention needs to be devoted to the stretch between second and third fingers. With the extended hand, it is necessary with most hands to make the third finger stretch as far as possible away from the second in order to make the proper reach. Special exercises, such as placing the palm of the right hand between the second and third fingers of the left, forcing the fingers with gentle pressure, are in time to increase this stretch. Daily attention for a long period at the beginning of study is usually all that is required in learning to make this interval. In case of a pronounced web between second and third fingers, or an unusually small hand, this stretch must be concentrated upon for a longer time.

In the open position the interval between first and second fingers is increased to a whole step. This extension permits the second finger to occupy the place taken by

the third in closed position, and the fourth finger takes its place one half step in advance of the position it formerly occupied. In other words, by widening the interval between first and second fingers an ad-

ditional grip is obtained, making sure that their spacing remains the same. Should a student have a very short little finger, it may be held quite straight with less arch than the others. The index finger should be well arched and very slightly inclined toward the scroll.

Examining the hand and arm position carefully, several points should be noticed. The thumb is directly beneath the second finger, on the middle side of the neck. The tips of the fingers in the flexiest part, just opposite the head of the nail, are applied to the string. The tips of the left hand are flat, and exactly parallel to the plane of the finger board underneath. First joints of all fingers are rounded and are not permitted to cave in. The elbow is raised approximately half way to the level of the shoulder; hand, wrist, and arm form a natural curve away from the finger board. The elbow should not be thrust backward or forward, but should be raised straight from the side.

After the correct position has been maintained long enough to become natural to the pupil, the finger should be raised and allowed to strike the finger board in order. The example here shown may be the first exercise on the G string:



JOSEPH HOLLMANN

*Joseph Hollmann, one of the greatest of violinists of the late nineteenth and early twentieth centuries, a pupil of Servais and of Fétis, he was long a favorite in the concert halls of both Europe and America.*

second interval of one half step is brought within the reach of the hand.

### Teaching the Closed Position

A wise procedure, in teaching a beginner to acquire the proper spacing of the fingers in closed position, includes several important steps. First, form a circle by applying the tip of the second finger to the tip of the thumb. Then separate these two fingers so that the distance between is approximately an inch, or just the distance needed to make the underside of the neck with the second finger immediately above, over the elbow, on the G string. Now tense all the strings, keeping them in line with the third away from the second. Then press

in this exercise the fingers should not only strike the finger board, but also maintain firm pressure on the string. The line above the notes indicates that each descending note is sustained until the next note is removed at a time. Pressure should come from the hand and fingers, not merely from the neck with the thumb. It is wise to have the thumb entirely for a time in order to prevent too much pressure from shifting, which later on prevents rapid playing. The purpose of the thumb is strictly to keep the hand in the proper place with each finger directly above the note it is to play. After these notes have been played, the notes of the closed position should be practiced on all of the other

(Continued in our March Issue)

### Treasures From Cremona

By JASPER B. SINCLAIR

A RECENT AUCTION of musical instruments in London was featured by the sale of several of the treasured products of old-time Cremonese craftsmen.

An Antonio Stradivarius violin, a violin of the same master, and another violin by Nicolo Amati were included in the sale.

The Stradivarius violin brought eighty-five hundred dollars. It bears a label dated 1709. It was originally an instrument of large dimensions, but this reduction for sixty-two hundred

dollars to bring it into conformity with the instruments made by the master after 1701.

The last Strad violin to be sold under the hammer in London changed hands for a mere one thousand fifty dollars, but it is said to have been sold privately some years ago for twenty thousand dollars.

The violin by Stradivarius, which was at this reduction for sixty-two hundred dollars, David 1724, it is known as the "Hornbeck Strad." The violincello, fashioned by Nicolo Amati, and dated 1677, found a buyer at the comparatively modest

price of forty-two hundred fifty dollars. Incidentally, the auction of these three Cremona masterpieces was deemed of such importance that it was broadcast through the Casting Corporation.

Overshadowed by the size of these three treasures, several other musical instruments were disposed of at this sale. One of these was a four-stringed double bass by Testore, of Milan, which brought five hundred dollars.

A violin by Francesco Rugeri of Cre-

mona, dated 1673, was auctioned for four hundred dollars; and one by Giovanni Battista of Milan, dated 1695, changed hands for twelve hundred dollars.

\* \* \* \* \*

An artist who always moves in the same style and never becomes in the end a pedant and humorist, and nothing does him more harm than to contract himself too long with a given style, simple because it is conventional.—Schumann.



# CAN YOU ANSWER THESE QUESTIONS?

On Home, Personal Appearance, Entertainment,  
Health, Travel

*Study this issue carefully—then ask yourself  
these questions—score five points for each  
correct answer*

- What unusual courtesy did James Melton accord members of a chorus with which he appeared?
- What is "quadrap sculpture"?
- How do blot-toned fabrics affect skin appearances?
- Name four buildings in which musical activities will be held during the New York World's Fair.
- How will the Fair act to promote international good-will?
- How may minor faults be corrected in eye make-up?
- What is the main value of pure olive-oil to the skin in cold water? (See January issue.)
- What are the advantages of paper handkerchiefs?
- Describe the stage make-up for old-age.
- What are the essential rules for a good normal posture? (See January issue.)
- How is the "Cupid Game" played?
- From which port do most American tourists leave for Europe and Latin America?
- Who makes an excellent cyclamen shade of cosmetic preparation?
- What is the recipe for "Queen of Hearts" sandwiches?
- Which technique of eyeshadow application is recommended by a famous cosmetician?
- Where is the cold virus usually lodged?
- Name a well-known rest-cure for tired eyes.
- How may fellow performers and stage-workers be kept co-operative?
- What are some common sources of cold contagion in the home?
- What is the principal requirement in decorating the modern study? (See January issue.)

My Score is.....

## Expanding Your Musical and Cultural Life

(Continued from Page 110, Col. 3)

"Ten Thousand Letters of Charles Dickens," have been assembled in three recently published volumes, edited by Walter Dexter (Nonesuch Press). It aggregates 2,577 pages, indicating the immense by-product of the active writing man. Dickens probably wrote over twice as many letters. An attendant in the library of Congress once estimated that there were over fifty thousand letters and official papers of President Lincoln in the collection. The letters of Charles Dickens should be very valuable in giving intimate information about his methods of work. A letter of Anton Pushkin (Alfred A. Knopf), for which Mrs. Edward Bok paid a fatidical price in 1925, though it might be published in translation in America, have thrown many splendid new lights upon the life and works of the great master.

"Lafayette," by W. E. Woodward (Farrar and Reinhart, Inc., at \$3.50), lifts the curtain upon some of the most vivid scenes in French and American history. If the book does nothing more than to reveal how tremendously important was the arrival of France in the birth of the United States, it will be significant. One lively chapter has to do with Lafayette's remarkable

friend, Pierre Augustin Caron, known as Beaumarchais (1732-1799), the incredibly versatile watchmaker, musician, essayist, dramatist, and prodigiously successful businessman, who secretly helped Louis XVI to help America. How this young genius semi-shrugged after shiploads of munitions to America, in open defiance of Great Britain, is one of the most dramatic stories of our past. This magnetic teacher, who created *L'Amour* (the amorous possible Mozart's "The Marriage of Figaro") and Rossini's "The Barber of Seville," was an intimate of Louis XV and gave lessons to his daughters, the royal princesses.

We look three new and highly praised books about the ballet—"The Dance" (Thomas Y. Crowell, at \$3.50); "Trifles to Ballet," poems by England's leading John Masefield, author of "The Bear" (The Macmillan Co., at \$2.50); and "Ballet in Action," by Maylyn Seven (Oxford University Press at \$2.25).

Any of the foregoing books will be selected for readers of *TEN*. Price is an accommodation and sent postage upon receipt of price (non-USPS books are not sent on sale and are not exchangeable).

## VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No answer will be awarded in *THE ETUDE* unless accompanied by the full name and address of the reader. Only postal or air mail entries will be published.

**Ques. 1** What violin maker of the 18th century is best known for his violins? *Ans.* The violin makers of those days were so numerous, and their values so great, that it is difficult to recommend. The great majority of violins are copies of earlier and better instruments. The best way to get a good violin is to go to a reputable dealer in your city and let him advise you. The address of such dealers can be obtained from the advertising columns of *The ETUDE* and other musical publications.

**Ques. 2** Violins. *Ans.* There were two violin makers of record, Hopf, David Hopf, and Christian David Hopf, sons of the violin maker William Hopf at Klingenthal in Germany. These brothers made a number of excellent quality violins. However, violins usually made in either Germany or Italy are the greatest majority of violins, because on the value of the instrument depends a great deal on the trade of musical values. These violins have been manufactured during the past two hundred years and would scarcely have the trouble to imitate "first" violins.

**A. Violin by Michael** *Ans.* W. H.—There were four different violin makers in Berlin, who made violins in the vicinity of Marienfelde, near Berlin. Your question does not state just which one you want. I can not give an opinion of the quality of my violin, but could possibly give the exact instrument in question, if you would give me a description of it. Even Stradivarius did not make all of the same high quality. Some were very good, while others were not. If you are interested in a violin, go to a violin shop and get the opinion of an expert on its quality.

**Johnsen Georg Hellner** *Ans.* E. T.—I am sorry, your violin was made in that city from 1850 to 1870, by a pupil of Hellner. Many of his violins have a pupil of Hellner's name on them, and his violin is not as good as his teacher's.

**Violin made "under."** The label is to indicate the quality of the violin, or whether the violin is original. If a violin is labeled "under," it means that it is a copy of a violin of the same high quality. Some were very good, while others were not. If you are interested in a violin, go to a violin shop and get the opinion of an expert on its quality.

**Violin Named Baum** *Ans.* F. J. T.—I am sorry, cannot give any information, as you have not given any name. None of the violin heads I have seen have any labels on them. You can easily tell by rank, position, and price. Very few of them really will know, but to tell you what you have, as some of the number of dealers in old violins, you may have to come directly to a violin shop, where they will be able to tell you whether it is genuine.

**Violin Submitting Articles** *Ans.* D. E. T.—I am sorry, cannot give any information, as you have not given any name. None of the violin heads I have seen have any labels on them. You can easily tell by rank, position, and price. Very few of them really will know, but to tell you what you have, as some of the number of dealers in old violins, you may have to come directly to a violin shop, where they will be able to tell you whether it is genuine.

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## The Meaning of Musical Ornamentation

(Continued from Page 94)

without a wig, or take a carpenter's plane and shave off all the little shells and flowers from a piece of French furniture.

But, indeed, it takes quite a tedious study to learn the true execution of these little musical artifices. And the instinct cannot help one very much; for what we mistake for instinct is nothing but a habit of thinking in a familiar idiom. But the familiar is not always in the right style; and the old masters insisted on exactitude.

It is a characteristic of the classical mind to impose rules. There are rules for everything in those days of strict classicism. Not only were etiquette ennobled in a maze of rules designed to challenge one's poise; rules dominated the drama, the art of letter writing, the art of reasoning, and last, but not least, music. An opera composer had to submit the sequence of his motifs to play to an incredible amount of rules. This always had to be a prescribed number of motifs in a fixed character; and they had to follow one another in a certain order. No man of authorial taste would dream of breaking this royal tradition. And thus this stiff jacket of musical discipline was equally tightly laced around the delicate waist of Rococo masquerades, Comerlin, and all the musical schoolmasters of Europe of that time, insisted that mordents begin on the beat and should not be played before it. The natural tendency of that period, curiously enough, seems not to have differed from habits in our own time; for we hear their professors at all occasions lecturing their pupils against this bad breed of playing mordents before the beat, instead of on the beat and with the hand. It was considered the height of laxity and the banal betrayal of bad taste, to give in to the vulgar urge of playing

Ex. 5

in such a style as

Ex. 6

instead of

Ex. 7

Beethoven and Schumann were not so strict in observing these codes. In fact they always took particular pleasure in breaking traditions. But Chopin, strange as it may

seen, had his copy of Philipp Emanuel Bach's treatise on the "True Art of Piano Playing" always on his instrument, and taught his pupils in the severest traditions of ornaments, incorporating them with all the strict conventions of his composition.

To insist with equal severity on these niceties, is entirely a matter of taste. Anything can be done beautifully, if it is done convincingly; but, if one desires to play in true style, it is necessary to be acquainted with the old masters' own desires as to the execution of their works.

If the student only would take the trouble to read what the old masters themselves wrote on this subject, he would discover the true style of these antique composers. There is a vast literature on this subject; but it is covered with dust, and if so, they are seldom opened and, if so, they are usually closed by the tortured patience of the disgruntled reader.

To mention only a few authors who have written on the subject of ornamentation, there are Dritota (1625); Praetorius (1571-1621); Purcell; Thomas Mace; Couperin; Geminius; Quantz, pupil of Bach; Marpurg (1718-1795), contemporary of Bach; Leopold Mozart (the father of Wolfgang Amadeus); Turk (1789); Clementi and Hummel. Most of these are written for the instruction of musicians, although some of them had violinists in mind. Queen was court bairist of Frederick the Great; while Tosi wrote for singers. Besides this list of books, many explanations of ornaments can be found in prefaces and editions of old masters of the XVth, XVIIth and XVIIIth Centuries.

If one cannot reach the original sources of this information, modern writers, such as Dummersdorff, Dolmetsch, and articles in musical dictionaries, can be consulted. The truth can be always found, if one really wants it; but it often is a tedious task to find it through the tiresome unravelling of ancient rules and precepts.

It is not an uncommon experience that students and artists alike, who for the first time occupy themselves with these researches, revolt against the artificial result of their discoveries. Their so-called instincts are generally offended when they find out that certain arpeggios receive the accent on the up beat instead of on the main note where it seems "most natural." But then it is hard to educate their imagination, to accept the undesirable word of written authority, and to digest it.

## When to Start Teaching Music

By EDNA FAITH CONNELL

In DIRECT OPPOSITION to the view that is held by most musicians, the writer would like to express her personal opinion on the subject of when it is advisable to begin to teach.

We have studied several instruments with many different and experienced teachers; yet it was from the youngest and least experienced (in teaching) that we learned the most.

The young man in question was an excellent violinist, had studied extensively and knew his instrument and the music that was written for it. He was in doubt regarding his ability as a teacher when first approached, and we have since thought that his reason for this was because of his knowledge of the dispute that nearly all veteran teachers hold for the young and

uninitiated—their own students included. After taking a few lessons, I found this to be recommended him. He gave freely of his time in order that he would leave no stone unturned to have his pupils make good progress. He was also the best of the presenters for himself, and not alone for the prize he received. He was not afraid to say that he did not know when he came upon anything about which he was in the least doubt. He was most particular about positive, time, time and every last detail that entered into the making of a violin.

Children, especially, like the young, will not be possible for a musician to teach what he has learned, even as a young person, can help children with school work, and about which little criticism is given?











# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## Advance of Publication Offers

—February 1939—

All of the forthcoming publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Ala-Claire BAND BOOK—LEIDEN	\$8.15
PARTS, 25 Ct. EACH	.10
CONDUCTOR'S SCORE (Piano)	.25
FRAGMENTS FROM FAMOUS SYMPHONIES—PIANO—BAGNOZI	.30
MANUAL OF FLUTE—CREW	.40
ONE-STRING FIDDLE FOR VIOLIN BEGINNERS—HARPER	.15
VOCAL PART	.20
PIANO PART	.40
ORGANIST'S RESOURCE—FINGERL	.40
OUT OF THE SEA—CHILDREN'S OFFERTORY—SCHERZELICK	.35
PLAY AND SING—PIANO—RICHTER	.25
REWARD CHORUS FOR MUSIC PUPILS—STEEDMAN	.25
SORTIMENT MODERN ETUDES—TRUMPET—JUER	.40
TEN STUDIES IN BLACK AND WHITE—PUND	.20
MARIA ZECCA	.35
YOUTHFUL BARITONE, THE—SONG ALBUM—YOUTHFUL TONES	.35
YOUTHFUL TONES, THE—SONG ALBUM	.35

## The Cover for This Month

Perhaps some great sage somewhere somewhere and somewhere to the effect—"Show me people who have love in their hearts and you will be showing me people of a successful teacher." What a contrast between the modern teacher who, with a genuine love of children, makes use of their natural love of melody and rhythm, guiding younger students to a knowledge of those things which it is possible for them to learn, and another teacher, their own student at the piano keyboard; as against the type of teacher, frequently met in a generation ago, who virtually amounted to a taskmaster and disciplinarian, insisting that his child must play the instrument approach to music and like it.

The cover on this month's issue of *The Etude* symbolizes the happy relationship between the two types of teachers, particularly when contrasted with those spearheading in young children. While it is true that a well brought up pupil in piano playing should have some study material as will support a substantial foundation in real musical ability for the future, the learned things do not have to be crowded into the little first lesson of music study.

That *The Etude* cover of this month is representative of a Valentine that it might be placed before piano students of every age throughout the country, is clearly established in the tremendously large number sold of such attractive publications. In viewing them beginners at *Music Play for Young Children*, *Music Play for Toddlers*, *Music Play by Dorothy Gurney Blair*, *My First Song Book* by *Adela Gurney-Biffen's Kindergarten Book*, *Picture Book for Millions of Young Children* and *Etudes for Piano* by *Max Baer*, *Master Teacher Tales* by *Louise Haskins*, *How to Do First at the Piano* by *Hebe L. Crampton*, *Tunes for Toddlers Taught with Pictures*, *Barley-Cornland Handbooks* and numerous other such books with a streak appeal to the young.

We are indebted to the photographic studio of *H. A. Anderson* for the delightful juvenile portrait mounted utilized in the preparation of this cover.



## Nothing Left But The Squeal

• A very active music teacher writes, "When I get through with my *Etude*, it is like the pig at the meat packers—notching is left but the squeal." It has been a very great compliment to us that *The Etude* is read from cover to cover with what another reader has called "microscopic zeal." We endeavor to present the magazine so that nearly every page has an opportunity for advancement for the reader. This may be found in an inspiring and instructive article, in any one of the collection of pieces published each month, or like as not, in the advertising pages, which for *Etude* readers are *Chronicles of business news* for the home and the studio. In fact, we find that many of our readers turn first to the advertising pages to read what active advertisers have to offer. The preparation of the copy for these pages is often a difficult and expensive matter for the advertiser and we do not wonder that our readers take such interest in them.

### Easter Music

The Theodore Presser Co. is supplying a unique musical patrimony with music selections for the special services of Lent and Easter music, organ, cantatas, and variety of solo numbers, ensembles, and variety of such multivocal voices. Even where only a few multivocal voices are available to form a choir, the special contributions to the church music service may be made to the worshipper, as the most professional musical choirs of the best professionals, trained and highly trained choirs singing for congregations whose metropolitan singing and musical opportunities, have developed highly discriminating musical tastes.

As both these series offer such abilities as well as all kinds of choirs in between, why not make the first to the Easter church service,

the chorister almost sufficed as thought in selling numbers, cantatas, as soloists, or a chorister to follow in closing music for the Easter Season is to write to the Theodore Presser Co. requesting that with

or the Easter or Lenten numbers to be sent on

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service which are kept.

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privately examined by examination. This is

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particularly true in the case of examinations

for the *Presser* *Dotson* and *Church* Co.

and *Etude* publications.

For further information see the *Etude* offerings

in these catalogs, will be sent cheerfully to those requesting our list of Easter Music. These lists will help you locate Easter Music by composers whose works generally have appealed to you; but whether you use the lists or not, you can always call upon one of our music experts, or whether you want to request lists in name numbers you would like to examine, take immediate action so that your preparation for Lent and Easter will not be needed.

### Planning Spring Concerts and Recitals

Popper planning and piano practice, to use "affectionate" until and, is probably the best recipe for successful recitals and rentals. The teacher or music director, who lays claim to well in advance, has taken the step in this right direction, will be able to easily procure the cooperation of the student participants, and can look forward, with reasonable certainty, to a satisfactory presentation of the program.

With many more educators who are required

to plan several programs—the spring concert

of choral and instrumental groups, an

operetta or cantata, the instrumental ser-

ies, and instrumental ensembles. Per-

haps the teachers of voice, piano and

instruments usually present their pupils in

serial, or even, the end of the full winter

season.

A most satisfactory method for selecting

and using for these activities, the catalog

of Theodore Presser Co. Many Etude

readers are well acquainted with this plan

and regularly rely on Presser Service for

the benefit of those who may be unfamiliar

with the piano—trombone, or electric

series, and in the various choral instru-

ments selected, selecting numbers from catalogs or

programs in her possession, or asking our

expert clerks to make a selection for her,

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## Play and Sing

(Continued)

tions enlarging favorite school songs, songs of other lands, and songs of our country, songs from operas, and songs of my countrymen long ago, in arrangements that retain all of the identifying elements of the familiar music and which at the same time are easy enough for young people to play and sing. In this, *Play and Sing*, this collection furnishes a splendid supplementary book to follow Mrs. Richter's very successful *My First Song Book*, or independent of that book will fit nicely into any program of assignments in the second grade of study.

Any one living in United States or Its Possessions may obtain a copy of this book at the special advance of publication price of 35 cents, postage.

### Out of the Sea An Opera for Children In One Act

*Book and Lyrics by  
Eduard Witten Münford*

*Music by  
Lily Strickland*

This tuneful operetta can be played by children without the assistance of adult characters. The action takes place on a rocky shore. Two lively youngsters, Jacky and Jilly (in trim bathing suits), wander into a group of people. King Neptune (represented by a fish) and his courtiers. Diving (both jolly and full sympathy); the Sea Serpent (inclined to both critical and "weepy"); the Oyster (the benevolent); the Hermit Crab (exceedingly benevolent); and the Aviator (gast the opposite); Dave Jones (one at Mr. Beebe for drawing his locker out of a dead person's depths); and the Aviator (a dead person skeptical) yet "feeling things").

Naturally, the various parts of voice that draw out make sparkling differences between our situations. The sea people have been greatly upset because the deep sea has been invaded by an inquisitive land man and his wife. Finally, after a clear sky an aviator comes to earth, and the frightened sea people can't scampier back into their native ocean fast enough.

Some of the songs are: *I Am King of the Sea*, *Look! I Will Sing*, *Princess Melody* by Dave Jones, *Woe Is Me*, *Let Me See Serpent*, *Song of the Oyster*, *By the Oyster*, *Hey Diddle, Hey Diddle*, song and dance by Jack and Jilly; and *Sure We'll Waltz*, song by Cudina. The solos are easy and of moderate range, and the choruses and refrains are partly in unison. The parts are simple two-part form; all are easy to learn, and the musical numbers are well varied.

The setting can be made very attractive and colorful at a comparatively small expense. It is in book and full directions for staging, costumes, and properties.

Those wishing to secure single copies at the special advance of publication cash price of 35 cents can send in their orders now and receive copies as soon as printed.

### The Youthful Tenor An Album of Songs for Studio and Recital

Probably no voice requires more care and attention than the youthful tenor, just about changed from the childlike treble to the beautiful lyric or dramatic quality that is so highly favored by the general public. It is at this stage of the young singer's development that he deserves an experienced teacher who are absolutely indispensable.

The day is past when students at this age, or any other for that matter, can be kept on a diet of vocalises 365 days in the year. The young tenor, with his natural procedures, every sensible teacher knows that just as satisfactory results may be obtained if a plodding-to-sing song occasionally is assigned.

To roughly speak for these young voices that will place no strain on their vocal organs with too-high or too-low notes, is the aim of this collection. It also will provide them with interesting first repetitions at a quite reasonable cost.

This book is now in preparation and hopefully may be ordered at the special advance of publication cash price: 35 cents postage.

## All-Classic Band Book

Arranged by Erik W. G. Leidse  
School band directors no longer are satisfied to have their organizations act merely as the background for pep rallies and athletic contests. The concert bands of today are equal, if not superior, to some professional bands of a decade, or a score of years ago.

The difficulty in training young bands for concert playing has been the dearth of material. This collection, however, which has brought forth a number of "beginner" band books, but every good musician knows that an early introduction to the classics is the best method of technical appreciation for the young. The arranger, however, as well as orchestra players and amateur pianists, must have this appreciation for good music if intelligent performances are to be given and if the enjoyment of the instrument is to be expected.

The author of this collection has experienced among whose work is well known to American band men and the public, especially for the celebrated Goldmine Band and others. In making up this collection, he has endeavored to introduce as many places as possible to give students real band experience and familiarity with such symbols and procedures they will encounter in the future. Different styles of playing such as soft tonguing, legato and staccato are introduced.

The instrumentation is complete for the modern school band. In fact, the use of the wood winds need not be confined to first year students. The arrangement of a distinct program value for more advanced bands, however, make excellent sight reading material. Excerpts from Haydn, Schumann, Bach, Schubert, Martin, Beethoven, Mendelssohn, Brahms, Verdi, Wagner, Glazebrook, included in the 10 selections that make up the book.

While this new work is in preparation for publication, single copies of the instrument parts may be had at 35 cents each; 25 cents more payable at 10 cents each. The advance publication price on the Composer's Score (Piano) is 35 cents postage. Copies will be delivered when the books are published.

### Manual of Fugue

By Preston Ware Cross, Mass., Doc.

The student who has advanced in his musical theoretical subjects to where he is capable of taking up the study of fugue needs encouragement in the use of attractive test material. But it stands to reason that an easily-comprehended presentation of the subject and its analysis will produce more satisfactory results, as a rule than a dry-as-dust volume crammed with musical authorities.

Thousands of aspiring young composers, college and conservatory students have received the author's book complete with his authority and his highly successful work *Hanroyce Book for Beguynes* (\$1.05). *Theory and Composition of Music* (\$1.05) and *The Art of Arrangement* (\$1.05). Dr. Orren makes the "art of fugue" a delightful means of writing beautiful music, not a "muskal crossover puzzle."

In advance of publication orders for copies of this book may be placed at the special cash price of 40 cents, postage.

### The Youthful Baritone An Album of Songs for Studio and Recital

The prospects of success in the field of radio, plus the interest created by national and state school contests, have brought to the minds of students and teachers many new procedures, every sensible teacher knows that just as satisfactory results may be obtained if a plodding-to-sing song occasionally is assigned.

To roughly speak for these young voices that will place no strain on their vocal organs with too-high or too-low notes, is the aim of this collection. It also will provide them with interesting first repetitions at a quite reasonable cost.

This book is now in preparation and hopefully may be ordered at the special advance of publication cash price: 35 cents postage.

their public appearances. Of course, these songs also may be sung by more mature singers in fact, most of them will make better ensembles.

Order may be placed now for this estimated at the price of advance of publication cash price, 35 cents, postage.

## Organist's Resource

A New Collection of Organ Music  
Selected from the Compositions and  
Arrangements of L. V. Flagler

Induced by others already received in the large collection, it would seem that present day organists are aware of the contributions of L. V. Flagler, many years ago, organist and composer of Albany, New York.

The comprehensive series of five volumes comprising "Organ Music" contains many of the masterpieces of organ literature, as well as valuable compositions and arrangements by the author, the very best of the compositions and arrangements appearing in these volumes, representing the works of Duruflé, Delibes, Babet, Goffinet, Beethoven, Widor, Meyerbeer, Chaminade, Rubinstein, and others. These will be published in the convenient edition size 10 cents.

Orders placed now for the special advance of publication cash price of 40 cents postage will be filled immediately upon publication. The sale, however, is restricted to the U. S. A. and Its Possessions.

## Fragments from Famous Symphonies

Compiled and Arranged for Piano  
By William Barnes

The symphonic masterpieces of Mozart, Brahms, Tchaikovsky, Schumann, Schubert, Bruckner, and Dvořák are represented with delightful themes that merit more frequent hearing than as possible through symphony orchestra. Naturally, the piano is the most satisfactory instrument for home enjoyment of this beautiful music when radio and recordings are not available.

In this new work Mr. Barnes has selected phrases, from the better known symphonies, and has made them into interesting piano pieces for study in the earlier grades. Teachers certainly should appreciate the educational advantages of having their pupils play these clever arrangements.

Excellent progress is being made in the use of this work for publication, but there still is time to order the original single copies at the special advance of publication cash price, 30 cents, postage.

The sale of this book will be restricted to the U. S. A. and Its Possessions.

## Sixteen Modern Etudes For the Advanced Trumpet Player By John Huber

Modern arrangements for band or orchestra require trumpet players who possess a good command of the instrument, and the ability to produce fine tone. The first trumpet player of today's band has a position of importance.

The student who has such a goal in mind will find in this new volume material to help him along the road to success. It contains daily challenges, drills, etc., rhythmic and melodic, playing helpful suggestions precede each study, so as aid when encountered. Ample opportunity is provided for the student to develop his facility of the lips, tongue, and triple tonguing, and general interpretative ability.

The student who has a well-known trumpet, with such symphonies as those of the East, as Philadelphia Orchestra, he has taught in New York City and Philadelphia, in absence of publication at the special cash price of 40 cents, postage prepaid.

(Continued on page 141)

## World of Music

(Continued from page 76)

HARRY BENJAMIN JEPSON, organist and director of the Chapel choir and, since 1902, Professor of Applied Music at Yale University, will retire in June, to become an assistant professor in the School of Music. He will succeed in his former posts by Luther M. Noss, organist of Cornell University.

**THE NEW BACH SOCIETY** of Leipzig, formed in 1900, after the dissolution of the original organization, held its twenty-third meeting on April 22nd to 26th, under the direction of Paulus von Strassen, editor of the Thomaskirche and one of Germany's greatest authorities on Bach and his music as the moving spirit and conductor. He was assisted by the Thomancor (one of the most famous boys' choirs of all the world), the Grindelwald Orchestra and chorus, and Günther Ramin, organist of the Thomaskirche.

CHARLES NAGINSKI has been awarded the *Prix de Rome* entitling him to two years of study at the American Academy in Rome, with an annual pension of fourteen hundred dollars and residence at the Academy. Born in Egypt in 1924, he has lived in America since 1929.

**THE AMERICAN ORCHESTRA** is a new activity in the rather few musical life of New York City. Louis Sclavis, conductor of the National Orchestral Association and of the Hartford Symphony Orchestra, is the moving spirit and conductor of the organization. The Tanglewood Festival for soloists; and for its first program on November 7th it presented Frank Blomquist, pianist, in Bach's "Concerto in D minor," Schumann's "Concerto in A minor," and Rachmaninoff's "Concerto in C minor."

\* \* \* \* \*

## COMPETITIONS

**A ONE HUNDRED DOLLAR PRIZE** is offered by the Society of Professional Musicians, of New York, for the best original composition for not more than eighteen musicians, which may be playable in fifteen to twenty minutes. Compositions must be submitted under seal, accompanied by a list of names of composers in alphabetical order, with real names of composers in all cases. Envelopes. Entries close February 15, 1949. Address communications to Society of Professional Musicians, 224 West Thirteenth Street, New York City.

**A PRIZE OF TWENTY-FIVE DOLLARS** is offered by the Aronstook Federation of Music Clubs, for the musical setting of "A Song of Aronstook." The contest closes March 1st. Words of the poem and full parts may be had from Mrs. Mary A. Guilk, 11 High Street, Fort Fairfield, Maine.

**TWO PADERWEISKI PRIZES** of one thousand dollars each are available to American composers. One is for an orchestral composition of fifteen to twenty minutes length, another for a concerto for solo instrument with orchestra. Prizes not less than fifteen minutes in length. Manuscripts must be received not later than March 12, 1949. Further information may be had from Mrs. Ethel C. Allen, Secretary of Paderewski Fund, 280 Huntington Avenue, Boston, Massachusetts.

**THE CALIFORNIA COMPOSERS AND WRITERS SOCIETY** will be especially interested in August 22nd to 25th, 1949, as the sponsor of leading activities of the Golden Gate International Exposition of San Francisco. California's musical talents will be invited to communicate with George M. Harvey, Secretary, 616 Alken Street, Oakland, California.

**AMERICAN COMPOSERS** are asked to submit works to Howard Burwitz, Columbia Broadcast System, Inc., 450 Madison Avenue, New York City, to be considered for performance on the Exposition's Music program series over CBS. Having begun with July 24th, each program now includes one American composition—a fine recognition and opportunity for our creative musicians.

THE ETUDE

## Ten Studies in Black and White Reward Cards for Music Pupils (Second Series)

For the Piano  
By Mana-Zucca

The compositions of this celebrated American artist-composer-pianist have enjoyed unusual popularity. Her short studies and longer compositions in the larger forms are frequently performed. She has been equally successful with her educational and picture cards for beginners, and teachers, everywhere, are familiar with her noteworthy contributions to piano teaching literature.

This new collection of studies, composed favorably in the style of Clementi, Lachau, Heller, von Bülow, and Cramer and provides helpful material for students in the fourth grade and higher. Each is attractively titled and exemplifies some technical problem or musical genre. *Study No. 1* develops the style of the famous *A Mano Sola* (melody and accompaniment in legato style); *Studies*, *Locres* (study in triple time); *The Dancer's Step* (trifid attack); *A Study* (short study in arpeggiated study with right hand melody); *A Spanish Scene* (study in contrasting rhythm); *Clouds Over the Ocean* (double notes); *Sail Left* (study in legato); *Flowers* (play piano forte); *Waves* (study in velocity); and *The Fountain* (study in velocity).

Mana-Zucca's new work will be included in the celebrated *Musie Mastery Series* of Piano Studies, each volume of which is uniformly priced at 60 cents. In virtue of publication orders may be placed for single copies at the regular card price, 30 cents, postpaid.

## Do You Wish to Bind Your 1938 "Etudes"?

We offer to those who subscribe for Ten Etudes, a first class binder holding 12 issues. These binders regularly sell for \$2.75. If you will send your request for 1938 promptly, at the regular price of \$2.75 we will send to you a binder at the regular price of \$2.00, plus a postage of 10 cents, making a total of \$3.10. Your check for only \$1.45 additional, or a total of \$3.25. In other words, you pay only for the binder.

The binder is made of fine blue silk, blackface, stamped in gold "The Etude." We know you will be delighted with it.

When the sun falls on city streets, there is an appealing beauty in the fresh whiteness of it, but in all too short a space of time comes the tramping of many feet, until the outpouring of voices reaches such a pitch, nothing no longer wants. The sun that falls upon the mountain tops, however, holds its own for a much longer period.

In many music publications the "comes" fall of voices, but the "goes" are still the real surprises and those which stay on, supported by the mountain tops of stationary judgments passed on them by music teachers, are in major music criticism. Therefore, in the Publishers' Monthly, Printed Orders, we find the publications which have received the support of such able and courageous judgment.

In bringing to these columns a selected list of names from the catalogues of Theodore Presser Co. and the John Church Co. which cause an expression during the last month, we make the suggestion that any teacher, school music educator, choir and church director, wishing to become acquainted with any of these should consult the catalogues of the Theodore Presser Co. It is recommended to secure single copies "on approval" with full return privilege on those which the examinee does not wish to retain and purchase.

**SHEET MUSIC—PIANO SOLO**  
20211 *Stargazer* Grade 3  
20212 *Shades As We Go* Grade 3  
20213 *Prayer* Grade 3  
20214 *Andante* Grade 3  
20215 *Waltz* Grade 3  
20216 *Waltz* Grade 3  
20217 *Waltz* Grade 3

**SHEET MUSIC—PIANO DUET**  
20218 *Festive Dance* Grade 3  
**SHEET MUSIC—2 PIANOS, 1 FLUTE**  
20219 *Ballad in F* Op. No. 1  
20220 *Intermezzo* Op. No. 1  
20221 *Intermezzo* Op. No. 1



For the information of new music teachers, favorably known and acquinted with the First Series, we state that these cards are intended for presentation to pupils whose progress has been high. They are the size of a U. S. post card. The illustration above given shows them.

The Second Series of *Reward Cards*. The first is intended for work well done. It is a well-known fact that information brought to one's attention is more easily retained than that which impresses us more hasty than the same information packed between the covers of a dry text book.

Every *Reward Card* is attractively colored, showing on one side perfect likenesses of the composer with either a picture of his life-work or a view of some scene associated with one of his compositions. On the other side are the dates of his birth, death, and brief but comprehensive sketch of his life-work, a sample of his musical writing, and a reproduction of his autograph.

Uniform with the First Series the Second Series consists of six cards designed to cover the entire range. *Bach*, *Glinka*, *Grieg*, *Mendelssohn*, *Massenet*, *Moszkowski*, *Music*, *Rimsky-Korsakow*, *Rossini*, *Ravel*, *Saint-Saens*, and *Sibelius*. Comprising these 16 cards, and an extra cost, is a handsome *Card Book* containing an artistic group of 8 famous composers.

The regular retail price of each series of *Reward Cards*, when bought separately, 10 cents, includes the cost of postage. The price of publication sale plan enables the customer to order single sets or the entire *Reward Cards* Series, for 10 cents each.

*Holy King of Glory*, by Lawrence Keating is a brand-new Easter cantata for younger voices. It should prove especially acceptable for the choir without trained voices. The choir parts are written for mixed voices and there are short, clear, vocal parts for soprano alto, tenor and bass which may be sung in unison. A couple of duets and a trio add variety to the musical content. The text was written and selected by Mattie B. Shannon. Price, 60 cents.

Send your order to the publisher.

## The World Is Full of Metaphors

### PIANO SOLO COLLECTIONS

20222 *Flame* Grade 3  
20223 *Brilliant Easy Alabaster*—Spreading  
20224 *Play With Plastic*—Grade 3  
20225 *First Sonatas*—Alone

### PIANO DUET COLLECTIONS

20226 *First Hand*—Piano & Voice  
20227 *First Hand*—Hand & Voice  
20228 *First Hand*—Alone

### PIANO INSTRUCTORS

20229 *Teacher's Piano Guide*

20230 *Grounds for Success*—Grade 2

20231 *Matthew's Piano Guide*

20232 *Matthew's Piano Guide*

20233 *Largo* From New World Symphony—*first edition*

### ORGAN AND PIANO

20234 *Organ Solo*—Grade 3

20235 *Selected Materials for Pipe Organ*—*Grade 3*

### ORGAN METRONOME

20236 *Clock and Pendulum*—*Grade 3*

### ORGAN COLLECTION

20237 *Check and Count*—*Grade 3*

20238 *Mountains*—*Grade 3*

### ORGAN SOLO COLLECTION

20239 *Organ Stories*—*Grade 3*

### VOCAL SOLOS

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20241 *I Love Life*—*Op. 29* (Lorenz Heuser)

20242 *Donna Dona*—*Three Easy Latin Hymns*

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## "The Father of His Country" and Famous Fathers of Music

By Aletha M. Bonner

(Sing this song-sketch of Washington, to the time of *Auld Lang Syne*):

George Washington, first President,  
We honored place assign;

Birth, Seventeen and Thirty-two,

He died in "Ninety-nine,

Virginia born was this great man,

Whose fame the world affirms;

The "Father of Our Country" served  
Two presidential terms.

In paying tribute to the great "father of his country," let us likewise honor other "fathers" who have served a cause with zeal! Music in all forms, it is interesting to note, has had many fathers of the art; to name but a few, here is the roll call with Juhaf, of Biblical distinction, and the Scriptures describe him as being the "father of all such as handle the harp and organ."

Next on the list is Terpander, of the Seventh Century, B.C., called the "Father of Greek Music"; and with the passing of years Giovanni Palestrina (1525-1594 A.D.) was born to be known by the all-embracing title of "Father of Music," such an honored subgroup being bestowed for musical compositions written from the period of his birth, and to the art world at large.

England's contribution to the honor roll of famous fathers of music includes Thomas Tallis (1505-1585), called the "Father of English Cathedral Music"; and the German born, but English naturalized George Frederick Handel (1685-1739), known as the "Father of the Oratorio."

The Austrian composer Franz Joseph Haydn (1732-1809) gained the title of "Papa Haydn" because he was first to write well developed creations in this form of music. His most illustrious pupil, the young Mozart, so loved him as to call him "Papa Haydn," and so started this name in musical history.

## Rhythm Fun

By Florence L. Curtis

BETTY and ETHEL were on their way to the newly formed music club. "What are we going to do? Do we play for each other or what?" asked Edith.

"Miss Pitt said we were going to find out who had the best rhythm, for one never did like to count," confessed Edith.

At the meeting Miss Pitt arranged for each pupil to play by turns while the others conducted with batons in four-four, three-four and four-four time. The pupils were asked to notice the players who kept with the conductor perfectly. Then Miss Pitt played some pieces and the pupils listened to see if the rhythm was in three or fours.

On the way home the girls decided that it had been lots of fun and helped their rhythm very much. "I think my rhythm troubles are over," said Edith, and this proved to be true.

# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## JANET'S ANNIVERSARY PIECE

(A Playlet)  
By ERNESTINE and FLORENCE HORVATH

### Characters:

George Washington  
Nelly Curtis  
Janet  
Aunt Mary

Scene: Interior, with piano and chairs.

(Janet is seated at the piano, playing the Minuet from Haydn's "Military Symphony." Aunt Mary sits near by, knitting.)

JANET (stopping suddenly): Oh dear! Aunt Mary, somehow I don't feel like playing today. It's the George Washington anniversary.

AUNT MARY: You know Washington was inaugurated as our first President one hundred fifty years ago, Janet. You should be happy to study a piece to play in school, in his honor.

JANET: Washington and music! Sometimes I think the two just don't go together.

AUNT MARY: You may be sure they do! But it's not the bell. Now practice, dear. (Goes.)

(Janet plays idly. Rubs eyes, then resumes. Plays a few bars of Yankee Doodle. Enter George Washington.)

WASHINGTON: I could imagine that you were Nelly Curtis, if you played the harpsichord, instead of the piano.

(Janet turns, startled.)

JANET: George Washington! Yankee Doodle brought you here. I almost knew it would!

*Janet bows and bows again, very formal.  
George Washington bows back.*

(Washington's Signature)

WASHINGTON: Yes, I always liked music. As a boy I took music lessons, you see! During my life many songs were written in my honor. I also encouraged little Nelly Curtis to learn to play the harpsichord, so that I might listen to the melodies I liked best. Yes, I had something to do with music, after all!

JANET: Please tell me more! Please do,

George Washington!

WASHINGTON: But first let us hear Nelly Curtis play.

(Enter Nelly Curtis Curtis.)

JANET: How do you do, Nelly. I am so glad you like music.

NELLY: Oh, yes, I do. And Grandpa was always very fond of minuets. I shall play one now.

(Playz Mozart's Minuet, from "Don Giovanni.")

JANET (applauding): That was beautiful! I'm learning to play a minuet, too, for the school celebration in your honor, sir.

(Washington bows.)

WASHINGTON: Then I should hear it!

(Janet plays a minuet by Bach.)

WASHINGTON: Bravo! That was charming!

NELLY: Bach, Handel, Mozart, Haydn—

who came after them?

JACOB: Schubert, Wagner, Chopin, Grieg, Brahms—and so many others! The '90s is too long to mention.

WASHINGTON: Then play a piece by a modern composer. You see we never heard any.

JANET plays one or more selections by J.S. Bach, the others clap heartily.)

WASHINGTON: Delightful. But very different from the music we used to hear!

JANET: But please tell me more about music—and you sir!

WASHINGTON: Well, The President's March was written and played for me, in 1799. It was one of the many pieces composed for me. Let me see if I can play it for you now.

(Washington plays. The music of Hal Columbus is that of March. Washington may explain this, telling that the title was changed, and the (Continued on column four)



MUSIC ROOM IN WASHINGTON'S HOUSE  
MT. VERNON, VIRGINIA

## Listening Lessons

By E. A. G.

To a Wild Rose, by Edward MacDowell  
EVERYONE should have a few American compositions in his repertoire; and To a Wild Rose, by MacDowell, is a simple melody that is popular and easy to learn.

You have often heard it played on the piano, as it was originally written, but you may also have heard it played by string orchestras or various combinations, as several different arrangements of it have been made.

MacDowell died in 1906, but his memory is perpetuated in the MacDowell colony at Peterboro, in New Hampshire, where many creative artists do their work in lake cabins in the woods.

To a Wild Rose has a simple native, eight eighth notes and quarters.

Some players play this piece very correctly as to notes, rhythm, rests, pedale, and all details, and yet fail to make it musical or interesting. One must do more than have correct details, because musical feeling and understanding to this piece must be present.

LISTENING to this piece carefully when you or someone else plays it, and see if this necessary musical feeling is present.

## Musical Jig-Saw

### Game for Club Meeting

By Anna P. Myers

USE PICTURES of famous composers, from magazines and paste them on cardboards. Cut them at odd angles into small pieces. They may be put together by groups or by individual players.

## Janet's Anniversary Piece

(Continued)

words added, later on, in 1798,) a musical birthday. The ragged military band serenaded him! Later on, when Grandpa, as President, entertained there was always music. So you see, George Washington loved music, invited people to come and play it, and encouraged young people to study it. (Play a selection by Bach or one of the other older composers.)

WASHINGTON: Now, one more modern piece, Miss Janet, please.

(Janet plays Washington and the Janes' pastor, rubs eyes, bows head on hands.)

(Enter Aunt Mary.)

AUNT MARY: Wake up, Janet! You must practice your piece!

JANET: Oh, yes! Of course. They had more to do with me another than that thought! Yes, Aunt Mary, I'll practice until I play the minuet as well—as well as I did in my dream for George Washington and Nelly Curtis.

C. R. STAIN

THE ETUDE







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can educational materials.

ANTHEMS—Mixed Voices

They Have Taken Away My Lord . . . . .

Sing Alleluia! Forth, Beasts . . . . .

Rejoice, Jerusalem, and Sing . . . . .

Very Early in the Morning, Shepherds . . . . .

Christ the Lord Is Risen Today . . . . .

What a Day . . . . .

Alleluia! Christ Is Risen, Hosanna . . . . .

Alleluia! Christ Is Risen, Hosanna . . . . .

Alleluia! Christ Is Risen, Hosanna . . . . .

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